

SERBAN NICHIFOR

ROMANIAN ORTHODOX MUSIC

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Mamei mele

Serban NICHIFOR
(1991)

CÎNTĂRIILE LITURGHIEI SFÎNTULUI IOAN GURĂ DE AUR

- în tradiția Bisericii Ortodoxe Române -

pentru

Solisti (S., T.) și Cor Mixt



CÎNTĂRILE LITURGHIEI SFÎNTULUI IOAN GURĂ DE AUR

- în tradiția Bisericii Ortodoxe Române -

[D. = Diaconul; Pr. = Preotul]

(A) Liturgia catehumenilor / I) Evaghiu

Serban NICHIFOR

(1991)

D. - Binecuvîntata Stăpîne
Pr. - Binecuvîntată este împărăția...

1) ECTENIA MARE

D. - Cu pace, Domnului să ne rugăm...

Moderato

Lento

Handwritten musical score for the beginning of the Ectenia Mare. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked 'Lento' and 'Moderato'. The lyrics are 'Doam-ne mi-lu-ie - ste'.

Handwritten musical score for the Ectenia Mare, measures 3 through 6. The tempo is marked 'Moderato'. The lyrics are 'Doam-ne mi-lu-ie - ste'.

Handwritten musical score for the Ectenia Mare, measures 7 through 9. The tempo is marked 'Moderato'. The lyrics are 'Doam-ne mi-lu-ie - ste'. A note at the bottom right says 'NB. - Se pot adăuga răspunsurile 4, 5, 6'.

D. - Pe Preasfînt, curate, preabinecuvîntata...

Allegro

Handwritten musical score for the 'Pe Preasfînt' section. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked 'Allegro'. The lyrics are 'Prea Sfîn-tă Nă-s-ă toa-re de Dum-ne-zeu mi-lu-ie - ste-ne pe noi - , mi-lu-'. There is a 'P' (Prestissimo) marking in the bass part.

D. Pe noi înșine și unii pe alții...

Andantino

Handwritten musical score for a choir. The score is written on four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "ie-ște-ne pe noi. Ti-e Doam-ne mi-lu-ia-ște-ne pe noi. Ti-e Doam-ne". The tempo is marked "Andantino". The key signature has one flat (B-flat). The time signature is 4/4. There are dynamic markings: *p* (piano) and *mp* (mezzo-piano). A rehearsal mark "130" is present at the end of the section.

2) ANTIFONUL

P. Ca Tie se coveie toată mărirea...

Sub. Allegro molto

Handwritten musical score for a choir. The score is written on four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "Mă-ri-te Ta-tă-lui și Fi-u-lui și Mă-ri-te Ta-tă-lui și Fi-u-lui și Mă-ri-te Ta-tă-lui și Fi-u-lui și Mă-ri-te Ta-tă-lui și Fi-u-lui și". The tempo is marked "Sub. Allegro molto". The key signature has one flat (B-flat). The time signature is 4/4. There are dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark "A" is present at the beginning of the section.

Handwritten musical score for a choir. The score is written on four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "Sfîn-tu-lui Duh și a-cum și pu-nă nea și în ve-cii ve-ci-lor A-min Sfîn-tu-lui Duh și a-cum și pu-nă nea și în ve-cii ve-ci-lor A-min Sfîn-tu-lui Duh și a-cum și pu-nă nea și în ve-cii ve-ci-lor A-min Sfîn-tu-lui Duh și a-cum și pu-nă nea și în ve-cii ve-ci-lor A-min". The key signature has one flat (B-flat). The time signature is 4/4. There are dynamic markings: *p* (piano) and *mf* (mezzo-forte). A rehearsal mark "A" is present at the beginning of the section.

Handwritten musical score for a choir. The score is written on four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "Bi-ne cu-vîn tea-ră su-fle-te al meu pe Dom-nul, și toa-te ce-le Bi-ne al meu pe Dom-nul, și toa-te ce-le". The key signature has one flat (B-flat). The time signature is 4/4. There are dynamic markings: *mp* (mezzo-piano) and *p* (piano). A rehearsal mark "A" is present at the beginning of the section.

II) Vohodul mic

4) VENITI SĂ NE ÎNCHINĂM

D. - Cu înțelepciune, drepti!

Andante

Handwritten musical score for the hymn "Veniti să ne închinăm". The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The tempo is marked "Andante". The lyrics are in Romanian. The score includes dynamic markings like *mf* and *p*, and a section marked "crescendo". The time signature changes from 4/4 to 6/4 and back to 4/4.

Ve-niți să ne în-chi-năm și să că-dem-
 la Hris-tos, Mîn-tu-ie-ște-ne pre noi
 la Hris-tos, mîn-tu-ie-ște-ne Fi-ul lui
 la Hris-tos, mîn-tu-ie-ște-ne pe noi Fi-ul lui

poco rallentando

Handwritten musical score for the hymn "Dum-ne-zu cel ce ai în-vi-at din morți pe noi". The score is written for four voices and includes piano accompaniment. The tempo is marked "poco rallentando". The lyrics are in Romanian. The score includes dynamic markings like *mf* and *p*. The time signature changes from 4/4 to 6/4 and back to 4/4. There are tempo markings $\sim 55''$ and $\sim 4'10''$.

Dum-ne-zu cel ce ai în-vi-at din morți pe noi ce-Ti cîn-tăm A-le-lu-i-a!
 *) cel ce ești mî-nă-țat întru sfinți pe noi ce-Ti cîn-tăm, cîn-tăm A-le-lu-i-a!
 Dum-ne-zu cel pe noi ce-Ti cîn-tăm, cîn-tăm A-le-lu-i-a!
 cel pe noi ce-Ti cîn-tăm, cîn-tăm A-le-lu-i-a!

* - la sărbătorile sfinților

5) DOAMNE MILUIESTE

D. - Domnul nostru să ne rugăm.

Moderato

Handwritten musical score for the hymn "Doamne miluiește". The score is written for four voices and includes piano accompaniment. The tempo is marked "Moderato". The lyrics are in Romanian. The score includes dynamic markings like *p* and *mp*. The time signature changes from 4/4 to 6/4 and back to 4/4.

Doam-ne mi-lu-ie-ște
 Doam-ne mi-lu-ie-ște
 Doam-ne mi-lu-ie-ște
 Doam-ne mi-lu-ie-ște
 Doam-ne mi-lu-ie-ște
 Doam-ne mîn-tu-ie-ște pe
 Doam-ne pe
 Doam-ne mîn-tu-ie-ște pe
 Doam-ne pe

D. - Și ne auzi pe noi.
 Pr. - Și în veii vecilor.

Lento

Handwritten musical score for the hymn "cei bine cre-din-ăuși". The score is written for four voices and includes piano accompaniment. The tempo is marked "Lento". The lyrics are in Romanian. The score includes dynamic markings like *p* and *A*. The time signature changes from 4/4 to 6/4 and back to 4/4. There are tempo markings $\sim 1'05''$ and $\sim 5'15''$.

cei bi-ne cre-din-ăuși
 cei bi-ne cre-din-ăuși
 cei, pe cei bi-ne cre-din-ăuși
 cei bi-ne cre-din-ăuși
 A min-
 A min-
 A min-
 A min-

III) Imnul Trisagionului

G) SFINTE DUMNEZEULE

x1 Moderato

Handwritten musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics in Romanian. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature changes from 4/4 to 6/4 and back to 4/4. The lyrics are: 'Sfin-te Dum-ne ze-u-le, Sfin-te Ta-re, Sfin-te fă-ră de ma-ar-te mi-lu-ie'.

Volta 1 - S + A; Volta 2 - T + B

1

2 Sub Allegro

Handwritten musical score for the second system, featuring four staves with lyrics: 'ie-ste-ne pe noi noi. Mă-ri-te Ta-tă-lui și Fi-u-lui și Sfin-tu-lui'. The tempo is marked 'Sub Allegro'. The key signature has one flat. The time signature is 4/4.

poa a poa rall.

Moderato

Handwritten musical score for the third system, featuring four staves with lyrics: 'Duh și a-cum și pu-ru-rea și în ve-cu ve-cu-lor A-min Sfin-te fă-ră de'. The tempo is marked 'Moderato'. The key signature has one flat. The time signature is 4/4.

poa a poa allargando pass.

Handwritten musical score for the fourth system, featuring four staves with lyrics: 'ma-ar-te mi-lu-ie-ste-ne pe noi noi pe noi pe noi pe noi'. The tempo is marked 'allargando pass.'. The key signature has one flat. The time signature is 4/4. The system ends with a 3/4 time signature and a tempo marking of 120 and 635.

D. - Puternic !

Coro - "Sfinte Dumnezeule" (mai sonor si mai rar). NB. La Praznice, în loc de "Sfinte Dumnezeule" se cântă "Citi în Hristos".

7) CÎTI ÎN HRISTOS

Moderato

3^{mp}
4 Citi în Hris-tos - v-ati bo-te-zat - în - Hris-tos - v-ati
Citi în Hris-tos - v-ati bo-te-zat - în - Hris-tos - v-ati
A bo-te-zat în - Hris-tos - v-ati
A bo-te-zat în Hris-tos

în bra-cat A li-lu-i-a
în bra-cat A li-lu-i-a
în bra-cat A li-lu-i-a
v-ati în-bra-cat, în-bra-cat A li-lu-i-a

~25"
~7'

D. - Să luăm aminte.

Pr. - Pace tuturor.

Cântărețul (citeză) - "Apostolul"

Pr. - Pace fie, cititorule

IV) Lectorile biblice

8) ALILUIA

Lento

4 Si Du-hu-lui 6 tău A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a
Si Du-hu-lui tău A-li-lu-i-a, A-li-lu-i-a
Si Du-hu-lui tău A-li-lu-i-a
Si Du-hu-lui tău A-li-lu-i-a

D. - Cu înțelepciune, drepti...

Pr. - Pace tuturor.

4 Si Du-hu-lui tău
Si Du-hu-lui tău
Si Du-hu-lui tău
Si Du-hu-lui tău

(~55"
~7'55")

- 6 -

D. - Din Sfânta Evanghelie de la atire.

Pr. - Să luăm aminte.

9) MĂRIRE TIE

ritardando

mp Larghetto

Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e, Mă - ri - re

După citirea Sfintei Evanghelii:

ritardando

mp Larghetto

Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e
Mă - ri - re Ti - e Doam - ne, Mă - ri - re Ti - e, Ti - e

D. - Să zicem totu din tot sufletul...

⑥ Liturgia credincioșilor

1) Pregătirea Sf. Jertfe/a) Rugăciunea credincioșilor

10) ECTENIA (DOAMNE MILUIESTE ÎNTREIT)

Moderato mp

Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste

Moderato mp

Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste
Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste, Doam-ne mi-lu-ie-ste

[illegible]

Moderato

p *mp* *per o per rall.* *Lento*

Pr.-Ca sub stapîmirea Ta ...

6
4

($\approx 1'25''$)
($\approx 9'55''$)

Handwritten musical score for "HERUVIC" by T. solo, S., A., T., and B. The score is in 6/4 and 4/4 time, featuring vocal lines and piano accompaniment. The tempo is marked "Largo - poco rubato". The lyrics are in Romanian: "Ca rii pe he-ru-vimi cu tai na in-chi-pu-im, in-chi pu-". The score includes dynamic markings like "pp" and "p", and performance instructions like "(A) (respirare ad libitum)" and "PP lontano (respirare ad lib.)".

T. solo

im - , si fa - ca - ton - re - devin - a ta Tre - imi , în - tre - it Sfîn - tă cîn - ta - re a du - cem , a

mf

T. solo *du* cēm-, toa-tă gri-ja - gri-ja lu-mea

mp

poco a poco rallentando

T. solo *scă - a - cum să o le-pă-dăm, să - o le - pă - dăm*

P perd.

(A -) a - cum să o le-pă-dăm, să - o le - pă - dăm

(A -) să - o le - pă - dăm

(~2'45" / ~12'40")

D. - Si pe voi pe toti, dreptmăritorilor creștini...
 (D. - Pe înalt Preasfințitul Arhiepiscop...)

b) Vohodul mare 12) CEI CE PE ÎMPĂRATUL

Largo *poco* *(x2)* *Andante* *mp*

A min min min min

Cei-ce pe îm-pă-ra-tul, îm-pă-ra-tul tu-tu-
 îm-pă-ra-tul tu-tu-

tor vo-im să-L pri-mim pe Cel-ne-vă-zut în-con-ju-rat de ce-te-le în-ge-
 tor vo-im să-L pri-mim pe Cel-ne-vă-zut în-con-ju-rat de ce-te-le în-ge-
 vo-im în-con-ju-rat de ce-te-le în-ge-

resti- A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a

resti- A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a

resti- A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a

A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a

13)

(~1'05" / ~13'45")

c) Pregătirea Sf. Yertfe

13) ECTENIA PUNERII ÎNAINTE

D. - Să plinim rugăciunile noastre...

1) Moderato

pp Doam-ne mi-lu-ie ste.

pp Doam-ne mi-lu-ie ste.

pp Doam-ne mi-lu-ie ste.

pp Doam-ne mi-lu-ie ste.

2) Moderato

p Doam-ne mi-lu-ie ste.

p Doam-ne mi-lu-ie ste.

p Doam-ne mi-lu-ie ste.

p Doam-ne mi-lu-ie ste.

3) Moderato

mp Doam-ne mi-lu-ie ste.

mp Doam-ne mi-lu-ie ste.

mp Doam-ne mi-lu-ie ste.

mp Doam-ne mi-lu-ie ste.

4) Moderato

mf ie ste Doam-ne mi-lu-ie ste.

mf ie ste Doam-ne mi-lu-ie ste.

mf ie ste Doam-ne mi-lu-ie ste.

mf ie ste Doam-ne mi-lu-ie ste.

5) Moderato

mp ie ste Doam-ne mi-lu-ie ste.

mp ie ste Doam-ne mi-lu-ie ste.

mp ie ste Doam-ne mi-lu-ie ste.

mp ie ste Doam-ne mi-lu-ie ste.

D. - Zina taată, desăvârșită, sfântă...

1) Lento

p Dă, Doam-ne

p Dă, Doam-ne

p Dă, Doam-ne

p Dă, Doam-ne

2) Lento

mp Dă, Doam-ne

mp Dă, Doam-ne

mp Dă, Doam-ne

mp Dă, Doam-ne

3) Lento

mf Dă, Doam-ne

mf Dă, Doam-ne

mf Dă, Doam-ne

mf Dă, Doam-ne

4) Lento

mp Dă, Doam-ne

mp Dă, Doam-ne

mp Dă, Doam-ne

mp Dă, Doam-ne

5) Lento

p Dă, Doam-ne

p Dă, Doam-ne

p Dă, Doam-ne

p Dă, Doam-ne

D. - Pe Preasfînta, curată, preabinecuvîntată...

Allegro

Handwritten musical score for the first system. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked 'Allegro'. The lyrics are: 'Pea Sfen-ta Nă-s-cu- toa-re de Dum-ne-zeu mi-lu-ie-ste-ne pe'. The piano part has a bass line with notes for 'Sfen-ta' and 'Dum-ne-zeu'.

D. - Pe noi înşine şi uni pe alţii...

Larghetto

Handwritten musical score for the second system. It features three staves. The tempo is marked 'Larghetto'. The lyrics are: 'noi, mi-lu-ie-ste-ne pe noi Ti-e Doam-ne'. The piano part has a bass line with notes for 'mi-lu-ie-ste-ne pe noi' and 'Ti-e Doam-ne'.

Pr. - Cu îndurare Umnia Născut Fiului Tău...

Pr. - Pace tuturor.

Lento **per ritardando** **Lento**

Handwritten musical score for the third system. It features three staves. The tempo is marked 'Lento' and 'per ritardando'. The lyrics are: 'Si Du-hu-lui tău min Si Du-hu-lui tău min Si Du-hu-lui tău min'. The piano part has a bass line with notes for 'Si Du-hu-lui tău min'.

D. - Să ne iubim uni pe alţii...

14) **PE TATĂL**

Andante

Handwritten musical score for the fourth system. It features three staves. The tempo is marked 'Andante'. The lyrics are: 'Ta-tăl, pe Fi-ul şi pe Sfin-tul Duh, Tre-i-mea Ta-tăl, pe Fi-ul şi pe Sfin-tul Duh, Tre-i-mea Ta-tăl, pe Fi-ul şi pe Sfin-tul Duh, Tre-i-mea Ta-tăl, pe Fi-ul şi pe Sfin-tul Duh, Tre-i-mea'. The piano part has a bass line with notes for 'Ta-tăl, pe Fi-ul şi pe Sfin-tul Duh, Tre-i-mea'.

f

cea de o fi - in - ta si ne-des-păr-ti ta

cea de o fi - in - ta si ne-des-păr-ti ta

cea de o fi - in - ta si ne-des-păr-ti ta

cea de o fi - in - ta si ne-des-păr-ti ta

(Pr. zice în taină "Iubite-voi Doamne")

(N20" / N16'10")

d.) Crezul
II) Anaforava

Cântărețul citește "Crezul"

D. Să stăm bine, să stăm cu frică...

RĂSPUNSURILE MARI

Larghetto

Pr. Harul Domnului nostru Iisus Hristos...

mp

Mi-la pă - cii jer-tfa la - u - dei -

Mi-la pă - cii jer-tfa la - u - dei -

Mi-la pă - cii jer-tfa la - u - dei -

Jer - tfa la - u - dei -

mp

Si cu Du - hul tău -

Si cu Du - hul tău -

Si cu Du - hul tău -

Si cu Du - hul tău -

Pr. - Sus să avem inimile.

Pr. - Să mulțumim Domnului.

Larghetto

Andantino

mp

A - vem că-tre 6 Dom - nul. 4

A - vem că-tre 4 Dom - nul. 4

A - vem că-tre 4 Dom - nul. 4

A - vem că-tre 4 Dom - nul. 4

A - vem că-tre 4 Dom - nul. 4

mf

Cu vred-ni - ci-e și cu drap - ta - te e - ste 3 4

Si cu drap - ta - te e - ste 4

e - ste 4

a ne în - chi - na 5

a ne în - chi - na 4

a ne în - chi - na 4

a ne în - chi - na - Ta - 5

meno mosso

5 4 5 4

Ta - tă-lui și Fi-u-lui și Sfîn-tu-lui Duh, Tre - i - nui ce-lei de o fi - in - ta si ne-des-păr-ti ta

Ta - tă-lui și Fi-u-lui și Sfîn-tu-lui Duh, Tre - i - nui ce-lei de o fi - in - ta si ne-des-păr-ti ta

Ta - tă-lui și Fi-u-lui și Sfîn-tu-lui Duh, Tre - i - nui ce-lei de o fi - in - ta si ne-des-păr-ti ta

Ta - tă-lui și Fi-u-lui și Sfîn-tu-lui, Sfîn-tu-lui Duh, Tre-i-nui ce-lei de o fi - in - ta si - ne-des-păr-ti ta

Pr.-Cantare de biruintă cântând...

Larghetto

Sfânt, Sfânt - Sfânt, Domnul Sa-va-ot, plin e cerul și pământul de mărire Ta, O - Sa-na

Sfânt, Sfânt - Sfânt, Domnul Sa-va-ot, plin e cerul și pământul de mărire Ta, O - Sa-na

Sfânt, Sfânt - Sfânt, Domnul Sa-va-ot, Sa-va-ot, e cerul și pământul de mărire Ta, O - Sa-na

Sfânt, Sfânt - Sfânt, Domnul Sa-va-ot, plin e cerul și pământul de mărire Ta, O - Sa-na

în-tru cei de sus - , Bi-ne e-ște cu-vîn-tat lă-le vi-ne în-tru nu-me-le Domnu-

în-tru cei de sus - , Bi-ne e-ște cu-vîn-tat lă-le vi-ne în-tru nu-me-le Domnu-

în-tru cei de sus - , Bi-ne e-ște cu-vîn-tat lă-le vi-ne în-tru nu-me-le Domnu-

în-tru cei-de sus - , Bi-ne e-ște cu-vîn-tat lă-le vi-ne în-tru nu-me-le Domnu-

lui, O - Sa-na în-tru cei de sus în-tru cei de sus de

lui, O - Sa-na în-tru cei de sus în-tru cei de sus - , cei de

lui, O - Sa-na în-tru cei de sus - , în-tru cei , de sus - , cei de

lui, O - Sa-na în-tru cei-de sus - în-tru cei, cei de sus - , de

Pr.-luati mîncare, acesta este Trupul Meu... Pr.-Beti dintr-un acesta tot...

poco rallentando

Larghetto

Lento - poco a poco ritardando

sus min

sus, de min

sus, de min

sus, de min

-13-

(~2'30" ~18'40")

Inamneza | Pr. - Ale Tale dintru ale Tale, Tie Ti-aducem de toate și pentru toate.

"Aceasta faceti intru pomenire Mea..."

16) PE TINE TE LAUDĂM

Sub. Poco Animato (giusto)

Lento, molto espressivo

(poco rubato)

Musical score for 'PE TINE TE LAUDĂM'. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked 'Lento, molto espressivo' and 'poco rubato'. The key signature has one flat (Bb). The time signature is 6/4. The lyrics are: 'Pe Ti-ne Te la-u-dăm, Pe Ti-ne bi-ne Te cu-vîn-tăm. Ti-e ți Ti-e ți Pe Ti-ne Te la-u-dăm, Pe Ti-ne bi-ne Te cu-vîn-tăm. Ti-e ți'. The piano part includes dynamic markings like 'P' and 'A'.

Continuation of the musical score for 'PE TINE TE LAUDĂM'. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked 'Lento, molto espressivo'. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are: 'mul-tu-mim Doam ne și ne ru-găm Ti e Dum-ne mul-tu-mim Doam ne și ne ru-găm Ti e Dum-ne'. The piano part includes dynamic markings like 'mf' and 'f'.

[se scoate Epicleza ("Ti aducem Tie aceasta slujba curintatoare si fara vinje si cerem ti ne rugam si la Tine cadem..."), apoi Diptich] poco a poco rallentando...

Continuation of the musical score for 'PE TINE TE LAUDĂM'. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked 'Lento, molto espressivo'. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are: 'ze-u-lui nos-tru, Dum-ne ze-u-lui nos-tru, Dum-ne ze-u-lui nos-tru, Dum-ne ze-u-lui nos-tru, Dum-ne ze-u-lui nos-tru, Dum-ne ze-u-lui nos-tru'. The piano part includes dynamic markings like 'p' and 'f'.

Pr. - Mai ales pentru Preasfinta, curata, preabinecurintata...

17) AXION (DUMINICAL)

Allegro

Musical score for 'AXION (DUMINICAL)'. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked 'Allegro'. The key signature has one flat (Bb). The time signature is 6/4. The lyrics are: 'Vre-dni-ca esti cu a-de-va-rat sa te fe-ri-cim pe Ti-ne Nas-ca-toa-re de Dum-ne sa te fe-ri-cim pe Ti-ne Nas-ca-toa-re de Dum-ne'. The piano part includes dynamic markings like 'mf' and 'f'.

Handwritten musical score for the first system, featuring vocal and piano parts. The lyrics are in Romanian.

Vocal Part:

zeu — cea pu — nu nea fe — ri — ci — ta și mea ne-vi-no-va — ta — și Mai-ca

Piano Part:

zeu — cea pu — nu nea fe — ti — ci — ta și mea ne-vi-no-va — ta — și Mai

Handwritten musical score for the second system, featuring vocal and piano parts. The lyrics are in Romanian.

Vocal Part:

Dum-ne-ze-u-lui no stru — Ce — ea ce erte mai cin —

Piano Part:

ca Dumnezeu-lui no stru — Ce — ea ce erte mai cin —

Handwritten musical score for the third system, featuring vocal and piano parts. The lyrics are in Romanian.

Vocal Part:

ști — ta de-cît He — ru — vi — mi și mai mă — ri — ta fă' de-a-se-mă — na — re de-cît

Piano Part:

ști — ta de-cît He — ru — vi — mi și mai mă — ri — ta fă' de-a-se-mă — na — re de-cît

Handwritten musical score for the fourth system, featuring vocal and piano parts. The lyrics are in Romanian.

Vocal Part:

Se-ra-fi — mii, ca-te fă — ră ști-că — cin — ne pe Dum-ne-ze-u-lui vîn-tul ai nă-s — cut — pe

Piano Part:

Se-ra-fi — mii, ca-te fă — ră ști-că — cin — ne pe Dum-ne-ze-u-lui vîn-tul ai nă-s — cut, nă-s — cut pe

ca-te fă — ră ști-că — cin — 15 — ne pe Dum — ne-ze-u-lui vîn-tul ai nă-s — cut, nă-s — cut pe

Deciso, poco rallentando

ff

Ti-ne cea cu a-de-vă-rat Nă-s-că-toa-re de Dum-ne-zu Te prea-mă-rim.

Ti-ne cea cu a-de-vă-rat Nă-s-că-toa-re de Dum-ne-zu Te prea-mă-rim.

Ti-ne cea cu a-de-vă-rat Nă-s-că-toa-re de Dum-ne-zu Te prea-mă-rim.

Ti-ne cea cu a-de-vă-rat Nă-s-că-toa-re de Dum-ne-zu Te prea-mă-rim.

Pr. - Între pomenește Doamne...

(v1'25" / v2'10")

18) PE TOTI SI PE TOATE III) Împărtășirea

Lento

mf

Pe toți și pe toa-te min-Și cu Du-hul tău

Pe toți și pe toa-te min-Și cu Du-hul tău

Pe toți și pe toa-te min-Și cu Du-hul tău

Pe toți și pe toa-te min-Și cu Du-hul tău

Pr. - Si ne dă nouă... Pr. - Si să fie milele...

Lento

poco rall.

(Se poate repeta "Extensia")

Pr. - Si ne învredniceste pe noi. Stăpâne...

(v4'0" / v2'1'50")

19) TĂL NOSTRU

mf

T. solo Ta-tăl nos-tru, Ca-re-le ești în ce-nuri, Sfin-tas-că-se nu-măle

S. -

A. -

T. -

B. -

A

mf

T. solo Tău, vi-e în pă-ră-ti-a Ta Fa-că-se vo-ia Ta pre-cum în cer-, pre-cum în

S. -

A. -

T. -

B. -

A

vms.

f

T. solo
cer a-şa şi pe pă-mînt — Pîr-neă noas-tră cea spre fi-in-ţă — dă-ne-o no-ua
cer a-şa şi pe pă-mînt — Pîr-neă noas-tră cea spre fi-in-ţă — dă-ne-o no-ua
şi pe pă-mînt — Pîr-neă noas-tră cea spre fi-in-ţă — dă-ne-o no-ua
şi pe pă-mînt, pe pămînt. Pîr-neă noas-tră cea spre fi-in-ţă — dă-ne-o no-ua
şi pe pă-mînt. Pîr-neă noas-tră cea spre fi-in-ţă — dă-ne-o no-ua

mf **Sub. Più Lento** **mp**

T. solo
as-tăzi — şi ne iar-tă no-ua gre-se-li-le noas-tre
as-tăzi — şi ne iar-tă no-ua gre-se-li-le noas-tre
as-tăzi — şi ne iar-tă no-ua gre-se-li-le noas-tre
as-tăzi şi ne iar-tă no-ua gre-se-li-le noas-tre pre-cum — şi noi gre-si-ti-lor
as-tăzi şi ne iar-tă no-ua gre-se-li-le noas-tre pre-cum — şi noi gre-si-ti-lor

poco a poco animando **A Tempo**

T. solo
noş-tii şi nu ne du-ce, şi nu ne du-ce pe noi în is-pi-tă — ci ne mîn-te-ies-te ne mîn-tă
şi nu ne du-ce pe noi în is-pi-tă — ne mîn-tă
şi nu ne du-ce, şi nu ne du-ce pe noi în is-pi-tă — A
noş-tii, şi nu ne du-ce nu ne du-ce pe noi în is-pi-tă — A
noş-tii în is-pi-tă

f **poco a poco rall.** **mf sempre decrescendo** **P lontano** **pend.** **Largo**

T. solo
ies-te de cel rău — mîn-tuieşte-ne
ies-te de cel rău — mîn-tuieşte-ne
ne mîn-tuieşte — te
ne mîn-tuieşte — te
de cel rău — mîn-tuieşte-ne pe noi — pend.
de cel rău — mîn-tuieşte-ne pe noi — pend.

3/4
min —
min —
min —
min —

(~2'05")
(~23'55")

P-17-1

D. - Să luăm aminte.
Pr. - Sfintele Sfintilor.

20.) UNUL SFÎNT

Andantino

Handwritten musical score for the hymn "Unul Sfânt" (One Holy). The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The tempo is marked "Andantino". The key signature has one sharp (F#). The time signature is 3/4. The lyrics are: "U-nul Sfânt, u-nul Domn I-sus Hris-tos, întru mă-ri-rea lui Dum-ne-zeu". The score includes dynamic markings like *mf* and *p*, and phrasing slurs.

poco a poco allargando

Handwritten musical score for the hymn "Unul Sfânt". This section shows the continuation of the melody with a tempo change to "poco a poco allargando". The time signature changes to 6/4. The lyrics are: "Ta-tăl - A - min". The score includes dynamic markings like *p* and *mf*, and phrasing slurs. There are also handwritten notes like "pendular" and "min".

(Urmează "Cazania", "Predica", sau coral cîntă chiorul "Pe Tine, Dumnezeu")

21.) PE TINE, DUMNEZEULE

Moderato Cantabile

Handwritten musical score for the hymn "Pe Tine, Dumnezeule". The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The tempo is marked "Moderato Cantabile". The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "Pe Ti-ne Dum-ne-ze-u-le Te lă-u-dăm pe Ti-ne Doam-ne". The score includes dynamic markings like *mf* and *p*, and phrasing slurs.

poco a poco crescendo

Handwritten musical score for the hymn "Pe Tine, Dumnezeule". This section shows the continuation of the melody with a tempo change to "poco a poco crescendo". The time signature changes to 3/4. The lyrics are: "măr-tu-ri-sim, pe Ti-ne prea-veș-ni-cu-le Pă-rin". The score includes dynamic markings like *mf* and *p*, and phrasing slurs.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The first system is in 3/4 time, marked *f*. The second system is in 4/4 time. The lyrics are in Romanian.

System 1 (3/4):

- Soprano: te — , Pă —
- Alto: te — , Pă —
- Tenor: te — , Pă —
- Basso: te, Pă-rin —

System 2 (4/4):

- Soprano: rin-te tot pă- mîn-tul Te mă- res- te —
- Alto: rin-te tot pă- mîn-tul Te mă- res- te —
- Tenor: rin-te tot pă- mîn-tul Te mă- res- te —
- Basso: te — tot pă- mîn-tul Te mă- res- te —

Handwritten musical score for three voices and basso continuo. The first system is in 6/4 time, marked *sub. P*. The second system is in 4/4 time, marked *sub. P*. The lyrics are in Romanian.

System 1 (6/4):

- Soprano: Ti — e tot
- Alto: Ti — e tot
- Tenor: Ti — e tot
- Basso: Ti — e tot

System 2 (4/4):

- Soprano: în-ge-ni —
- Alto: în-ge-ni —
- Tenor: în-ge-ni —
- Basso: în-ge-ni —

Handwritten musical score for three voices and basso continuo. The first system is in 6/4 time, marked *PP*. The second system is in 4/4 time, marked *P*. The lyrics are in Romanian.

System 1 (6/4):

- Soprano: tu — vi-le
- Alto: tu — vi-le
- Tenor: tu — vi-le
- Basso: tu — vi-le

System 2 (4/4):

- Soprano: He — nu — vi — mi și
- Alto: He — nu — vi — mi și
- Tenor: He — nu — vi — mi și
- Basso: He — nu — vi — mi și

Handwritten musical score for three voices and basso continuo. The first system is in 6/4 time, marked *poco a poco crescendo*. The second system is in 4/4 time, marked *poco a poco allargando*. The third system is in 6/4 time, marked *Andantino*. The lyrics are in Romanian.

System 1 (6/4):

- Soprano: în-ce-tat-glas îți stri — gă
- Alto: în-ce-tat-glas îți stri — gă
- Tenor: în-ce-tat-glas îți stri — gă
- Basso: în-ce-tat-glas îți stri — gă

System 2 (4/4):

- Soprano: Sfînt, Sfînt —
- Alto: Sfînt, Sfînt —
- Tenor: Sfînt, Sfînt —
- Basso: Sfînt, Sfînt —

System 3 (6/4):

- Soprano: Sfînt, Domnul Sa — va
- Alto: Sfînt, Domnul Sa — va
- Tenor: Sfînt, Domnul Sa — va
- Basso: Sfînt, Domnul Sa — va

Poco Più Vivo

Handwritten musical score for the first system. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 4/4. The lyrics are in Romanian. The first measure has a 4/4 time signature, followed by a 6/4 measure, and then another 4/4 measure. The lyrics are: "ot-plin e ce-nul și pă-mîntul de mă-ni-rea Ta", "ot-plin e ce-nul și pă-mîntul de mă-ni-rea Ta", "ot, Sa-va-ot, e ce-nul și pă-mîntul de mă-ni-rea Ta", and "ot-plin e ce-nul și pă-mîntul de mă-ni-rea Ta".

(Poco Più Vivo)

Handwritten musical score for the second system. It consists of four staves. The time signature is 4/4. The lyrics are: "ies-te Doam-ne po-po-nul Tău", "și bi-ne-cu-vîn-tea-ză măs-te-ni-rea", and "și bi-ne-cu-vîn-tea-ză măs-te-ni-rea".

poco a poco allargando

Handwritten musical score for the third system. It consists of four staves. The time signature is 4/4. The lyrics are: "Ta-și pas-te-o pe dîn-sa", "și în-al-t-o în", "reci!-Spre", and "reci!-Spre". The tempo change is indicated by "poco a poco allargando".

Andante - risoluto, poco pesante

Handwritten musical score for the fourth system. It consists of four staves. The time signature is 4/4. The lyrics are: "Ti-ne Doam-ne am nă-dăj-du-it, Spre Ti-ne Doam-ne am nă-dăj-du-it, Să nu ne ru-și-", "Ti-ne Doam-ne am nă-dăj-du-it, Spre Ti-ne Doam-ne am nă-dăj-du-it, Să nu ne ru-și-", "Ti-ne Doam-ne am nă-dăj-du-it, Spre Ti-ne Doam-ne am nă-dăj-du-it, Să nu ne ru-și-", and "Ti-ne Doam-ne am nă-dăj-du-it, Spre Ti-ne Doam-ne am nă-dăj-du-it, Să nu ne ru-și-".

fff *poss.*

năm în veci, în veci, A - min!

năm în veci, în veci, A - min!

năm în veci, în veci, A - min!

năm în veci, în veci, A - min!

(~2'15" / ~2'40")

D. - Cu fața de Dumnezeu, cu credință...

22) BINE ESTE CUVÂNTAT

Allegretto molto espressivo *poco* *poco ritardando*

Bi-ne es-te cu-vîn-tat Cel ce vi-ne în-tru, nu-me-le Dom-nu-lui -

Bi-ne es-te cu-vîn-tat Cel ce vi-ne în-tru, nu-me-le Dom-nu-lui -

Dom-nu-

a tempo *poco a poco ritardando*

Dom-ne-zu es-te Dom-nul și s-a a-ră-tat no-ua

Dom-ne-zu es-te Dom-nul și s-a a-ră-tat no-ua

Dom-ne-zu es-te Dom-nul și s-a a-ră-tat no-ua

lui - Dom-ne-zu - Dom-nul a-ră-tat - no-ua

(~30" / ~27'10")

Pr. - Mîntuiește, Dumnezeule, poporul Tău

23) AM VĂZUT LUMINA

Andante mp *piso*

S. solo Am vă-zut lu-mi-na cea a-de-vă-ra-tă - Pri-mi-t-am du-hul cel ce

pp *sotto voce* *pp* *sotto voce* *pp* *sotto voce* *(respirare ad lib.)*

poco

S. solo

nesce - A - fla - tam cre - din - ta cea a - de - va - ra - ta nedespărțite Sfinte! Treimi închi - nă - du - ne, că a -

fla - tam cre - din - ta cea a - de - va - ra - ta nedespărțite Sfinte! Treimi închi - nă - du - ne, că a -

(A -) (A -) (A -) (A -)

molto allargando

Lento

cea - sta ne - a min - tu - it pre noi min -

cea - sta ne - a min - tu - it pre noi min -

cea - sta ne - a min - tu - it pre noi min -

cea - sta ne - a min - tu - it pre noi min -

ne - a min - tu - it, min - tu - it pre noi A - min

(~55" ~28'05")

D. - Drept, primind dumnezeiescile, sfintele...

IV) Riturile finale

24) ECTENIE

Moderato

① *p*

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Moderato

② *mp*

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

D. - Apără, măntuiește, miluiește...

D. - Ziua toată desăvârșită, sfântă, în pace...

Moderato

③ *mp*

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Doam - ne mi - lu - ie ste

Moderato

mf

Ti - e Doam - ne

Ti - e Doam - ne

Ti - e Doam - ne

Ti - e Doam - ne

D. - Domnului să ne rugăm.

27.) APOLISUL

Moderato

Pr. Binecuvintare Domnului

P. - Märkte Tie, Husten...

Allegro molto

[illegible]

Simile

Handwritten musical score for the hymn "Ve-ai ve-ci-lor A". The score is written on four staves. The lyrics are: Fi-n-lui si Sfîn-tu-lui Duh-si a-cum si pu-nu-nea si în ve-ci ve-ci-lor A. The score includes a "simile" marking and a "4" marking. The key signature is one sharp (F#) and the time signature is 4/4.

Moderato

ben ff

Handwritten musical score for "Bine-cu-vin-tea" in 4/4 time, Moderato. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Bine-cu-vin-tea". The tempo is "Moderato" and the dynamics are "ff" (fortissimo). The score is written on five staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have lyrics written below them. The score ends with a double bar line and a repeat sign.

min. Doam-ne miluiește, Doam miluiește, Doam miluiește,

Bi-ne-cu-vin-tea

r - Cel ce a inviat din murele...

Pr - Pentru rugăciunile sfinților părinților noștri...

Lento, tranquillo

Largo

molte f.

[illegible]

FINE

4130"

31°30"

$$\frac{N3150}{1+}$$

dura
Coturilor

1

11

1

III

Dedicat Bisericii Sfantul Dumitru Posta -
Paraclis Universitar, Bucuresti

TROPARUL SFANTULUI MARE MUCENIC DIMITRIE,
ISVORATORUL DE MIR

Allegretto, Glasul 3

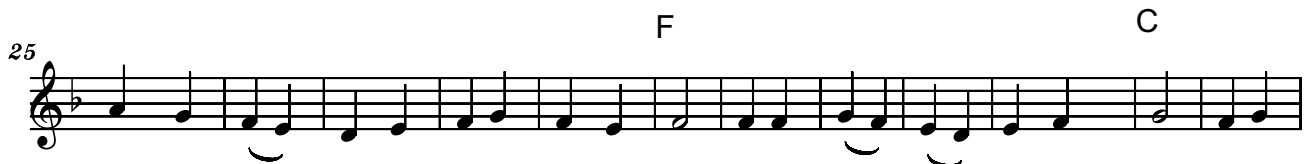
Serban Nichifor



Ma - re a - pa-ra - tor te'a a - flatin - tru pri - mej - dii lu mea, purta -



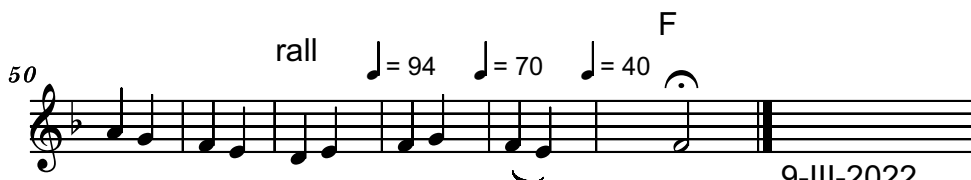
- to-ru - le de chi nuri, pe ti - ne cel ce ai bi-ru - it pe pa - gani. Deci pre-



- cum man - dri - a lui Li-e ai sur - pat si la lup ta - in-draz - net ai fa-



- cut pe Nes - tor, a-sa Sfin - te Di - mitri - e, pe Hris tos Dum-ne - zeu roa - ga'L



sa ne da-ru - iasca mare mi la.

9-III-2022

**Dedicat Bisericii Sfântul Dumitru Posta -
Paraclis Universitar, Bucuresti
TROPARUL SFANTULUI MARE MUCENIC DIMITRIE,
ISVORATORUL DE MIR**

Allegretto, Glasul 3

Serban Nichifor

$\text{♩} = 110$ *mf*

Solo *Ma - re a - pa-ra - tor te'a a - flat in - tru pri - mej - dii lu mea,*

Isor *p*

14 *purta - to - ru - le de chi nuri, pe ti - ne cel ce ai bi - ru - it pe pa - gani.*

Isor

27 *Deci pre - cum man - dri - a lui Li - e ai sur - pat si la lup ta in - draz - net*

Isor

39 *ai fa - cut pe Nes - tor, a - sa Sfin - te Di - mi - tri - e, pe Hris tos Dum - ne - zeu*

Isor

52 *roa - ga' L sa ne da - ru - iasca mare mi la.*

Isor

9-III-2022

Esecutori

- Clarinetto in Si b + Crotalo (Sol#) / ossia Triangolo piccolo.
- Fagotto + Crotalo (Mi) / ossia Triangolo piccolo.
- Percussione: Vibrafono, Campana (Mi¹ + Mi²), Triangolo piccolo, Tam-tam.
- Pianoforte.
- Chitarra + Sonagli sospesi
- Violino + Crotalo (Fa#) / ossia Triangolo piccolo.
- Violoncello + Crotalo (Si) / ossia Triangolo piccolo.

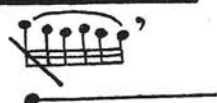
Explications des signes



- module sonore qui se répète de façon continue dans le tempo indiqué dans la cassette.



- module sonore qui se répète de façon discontinue dans le tempo indiqué dans la cassette.



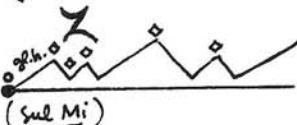
- groupe de sons exécutés "presto possibile".



- son ayant une durée proportionnelle avec la longueur de la ligne horizontale.



- gamme quasi-chromatique suivant le profil irrégulier suggéré par la ligne ondulatoire.



- trémolo très rapide, mais sans rythme précis.
- glissando quasi-improvisando sur les sons harmoniques de la fondamentale (corde) indiquée.



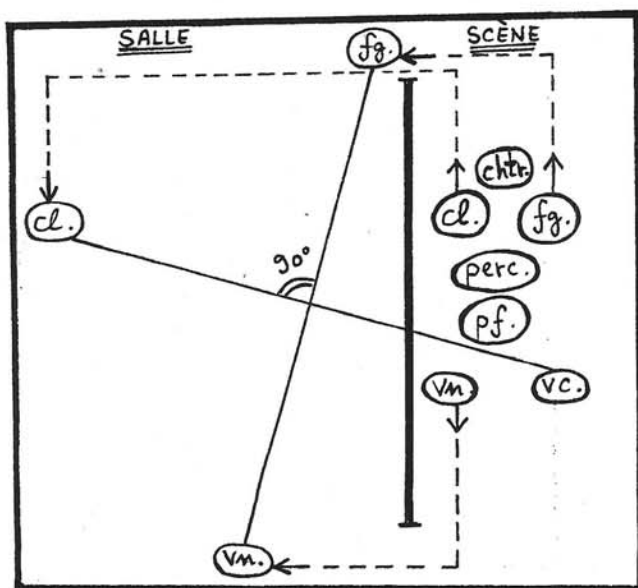
- glissando quasi-improvisando réalisé sur les cordes du piano (dans le registre indiqué dans la partition) avec une chaînette métallique.



- déroulement temporel libre - séquence "rubato" (senza misura)



- signe pour le clarinettiste, pour le bassoniste et pour le violoniste qui quittent la scène et se dispersent dans la salle, dans un emplacement quadraphonique en rapport avec le violoncelliste:



Maestrului Mihai Brediceanu

Durata: ~10'30"

si
Ansamblului "Archaeus"

P.A.A. - 9-X-1989, Ateneul Român

Serban Nichifor
(1989)

ANÁSTASIS

MISTERIOSO (♩ ~ 66)

Clarinetto in Sib
Fagotto

Vibrafono

Δ piccolo

Pianoforte

Chitarra accordatura

Violino

Violoncello

PPP immateriale

PPP vibrato dolce

sempre PPP immateriale e liscio

Cl.

Fg.

Vibf.

1 picc.

Pf.

Chtr.

Vn.

Vc.

l.v.
PPP immateriale

vibrato dolce
l.v.
sempre PPP immateriale e liscio (arco ad libitum)

l.v.
PPP lontano

Arco
Pizz.

~88
PPP

Cl.

Fg.

Vibf.

Δ picc.

Pf.

Chtr.

Vn.

Vc.

Can.
Motore
ff *violento*

l.v.
PPP immateriale

11
PPP
quasi Campana

Arco
Pizz.
Arco
Pizz.

pp *profondo*

Cl.

Fg.

Vibf. (l.v.)

Δ picc.

Pf.

Chtr.

Vn. (♢)

Vc.

7 l.v.
PPP immateriale

(l.v. 100)
PPP
(84)

(Arco) (Pizz) (Arco)

Cl.

Fg.

Vibf. ff sonoro, quasi grido

Pf.

Chtr.

Vn. (♢)

Vc.

ff violento

(l.v. 88)
doloroso
gliss. vibrato
PPP

poco a poco crescendo

(Pizz) (Arco)

31

Cl.

Fg.

Vibf. (L.v.)

Pf.

Chtr.

Vn.

Vc.

Arco 3

Pizz

ff sonoro, quasi grido

Cl.

Fg.

Vibf. ff sonoro, quasi grido

Pf.

Chtr. dolorosa (In 88) quasi vibr. PPP

Vn.

Vc.

Arco 3

ff Violento

Cl.

Fg.

Vibf. (l.v.)

Pf.

Chtr.

Vn.

Vc.

Pizz.

Arco

Cl. 41

Fg.

Vibf.

Δ picc.

Chtr.

Pf.

sempre PP lontano e liscio

Vn.

Vc.

ff violento

Cl.
 Fg.
 Vibf. *lv.*
 Pf.
 Chtr.
 Vn.
 Vc.

ff *sonoro, quasi grido*
ff *sonoro, quasi grido*
 PP (Jw 88)
 (81)
 3 3 3 3 3 3 3 3 3 3

Cl.
 Fg.
 Vibf. *(lv.)*
 Chtr.
 Pf.
 Vn.
 Vc.

sempre PP liscio, poco vibrato e legatissimo
sempre PP liscio, poco vibrato e legatissimo
 51
 (Jw 100)
 (81)
 poco a poco crescendo
 (Jw 120)
 (81)
 3 3 3 3 3 3 3 3 3 3
mp molto espressivo

Cl. (•)

Fg. (b₂)

Vibf. *l.v.*
ff violenta

Pf. *poco a poco crescendo*

Chtr.

Vn. (8^a)

Vc. *mf*

Cl. (•)

Fg. (b₂)

Vibf. (l.v.)

Δ picc. *P dolce* (l.v.)

Chtr.

Pf. *mp* (8^a)

Vn. (8^a)

Vc. *mf ardente, molto vibrato*

61

Cl. *P liscio*

Fg. *P liscio*

Vibf. *ff violento*

Pf. *mp* *(J=100)* *(84)*

Chtr.

Vn.

Vc.

Cl. *poco*

Fg. *poco*

Vibf. *(l.v.)*

Δ picc. *mp dolce* *(l.v.)*

Chtr.

Pf. *poco a poco crescendo* *mf* *(J=100)* *(84)* *mf ardente molto vibrato*

Vn.

Vc.

(♩ ~ 98) sempre precipitando -

Cl. *mf*

Fg. *b77*

Vibf. (l.v.)

Chtr. *(tremolo irregolare)* *sempre f* *sempre Barre (C)*

Pf. *sempre f*

Vn. *simile* *(8v)*

Vc. *simile*

(♩ ~ 112) sempre precipitando

Cl. *mf* *91*

Fg. *mf* *b77* *poco*

Vibf. *ff* *violento* *lu*

Chtr. *ff* *violento*

Pf. *ff* *violento* *(8v)*

Vn. *ff* *violento*

Vc. *ff* *violento*

(♩126) sempre precipitando

Cl. *mf* *poco* *poco*

Fg. *mf* *poco* *poco*

Vibf. *mf* *poco* *poco*

Chtr. *mf* *poco* *poco*

Pf. *mf* *poco* *poco*

Vn. *mf* *poco* *poco*

Vc. *mf* *poco* *poco*

molto espressivo

molto espressivo

(♩138) sempre precipitando

Cl. *mf* *poco* *poco*

Fg. *mf* *poco* *poco*

Vibf. (l.v.)

Δ picc. *mf* *sonoro*

Pf. *mf* *poco* *poco*

Chtr. *mf* *poco* *poco*

Vn. *mf* *poco* *poco*

Vc. *mf* *poco* *poco*

poco a poco *crescendo*

(♩=150) sempre precipitando

101

Ce. *mf*

Fg. *mf*

Vibf. (l.v.)

Chtr. *f* **Barré glissando** quasi improvvisando

Pf. *ff* (♩=130 → ♩=260) poco a poco

Vn. *ff*

Vc. *ff*

SCORREVOLE (♩=160/♩=80), sempre precipitando

Ce. *mf*

Fg. *mf*

Vibf. *ff* **violenta** l.v.

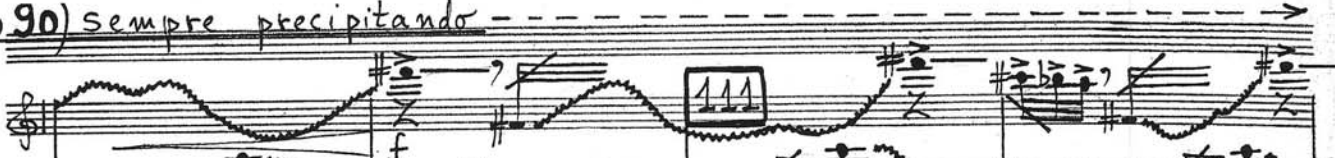
Chtr. *f* **più f**

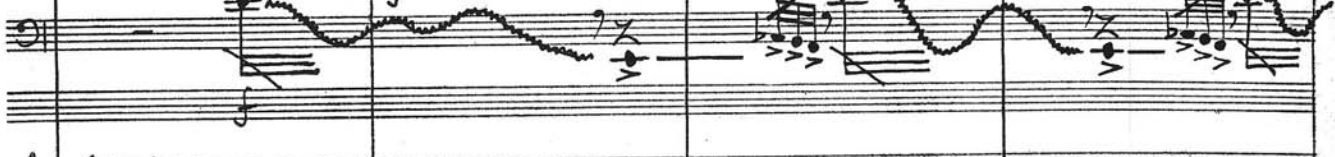
Pf. *ff* **presto possibile** accelerando

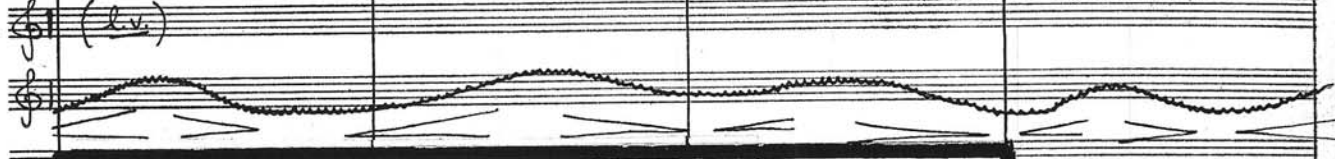
Vn. *ff*


Vc. *ff*

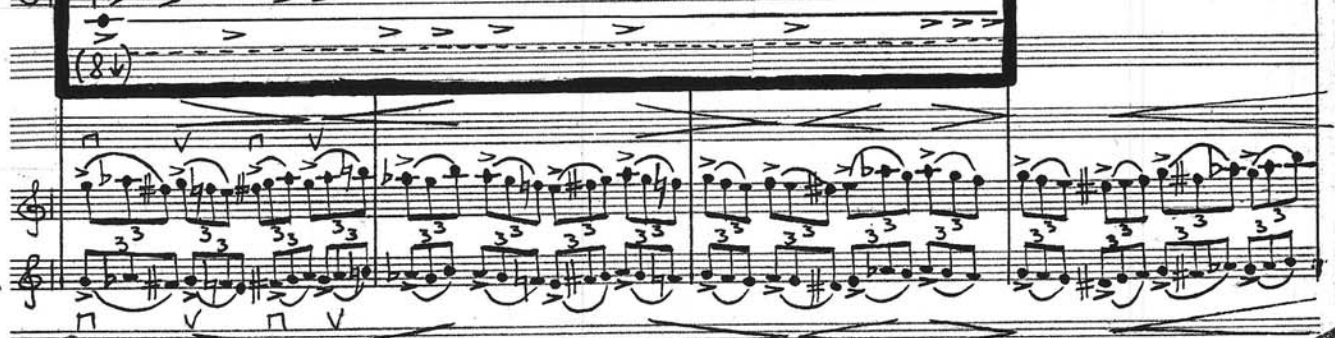
(dn 90) sempre precipitando - - - - -


Cl.  111

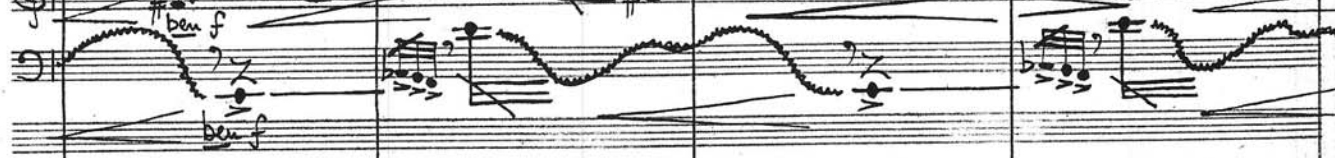
Fg. 

Vibf. (l.v.) 


Chtr. 

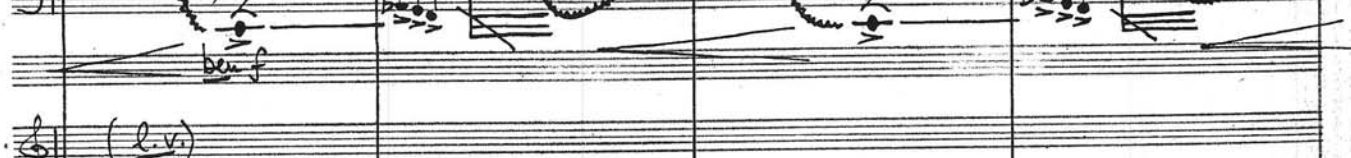
Pf. 

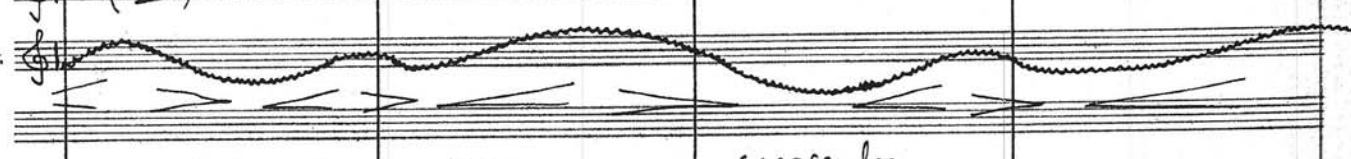
Vn. 

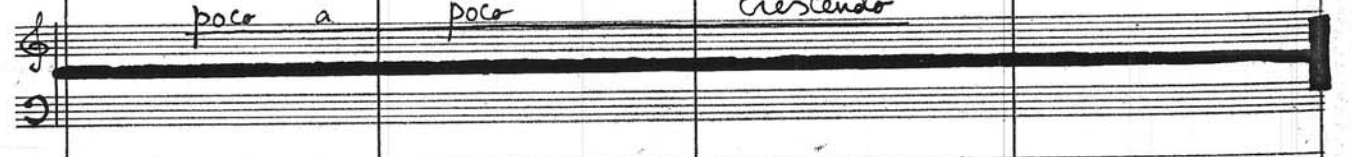
Vc. 


(dn 96) sempre precipitando - - - - -


Cl.  (2)

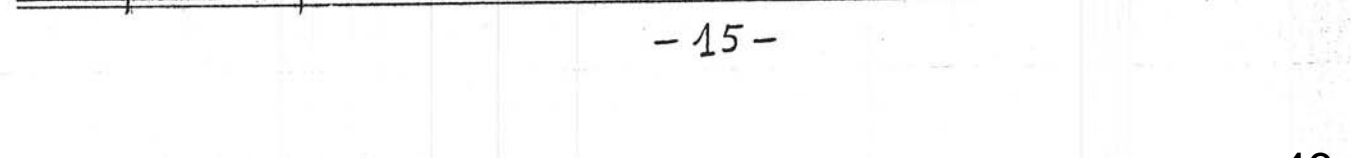
Fg. 

Vibf. (l.v.) 

Chtr. 

Pf. 

Vn.  (8)

Vc. 

(Dv104) sempre precipitando

Cl. *gliss. → ?*
ff quasi Sirena

Fg. *gliss. → ?*

Vibf. *ff (l.v.)*

Chtr.

Pf. *buff presto possibile*
(8v)

Vn. *ben ff*
(8v)

Vc. *ben ff*

TUMULTUOSO (Dv108), sempre affrettando

Cl. *121*
(?)

Fg. *(?)*

Vibf. *(l.v.)*

Chtr. *ff*

Pf. *poco a poco crescendo*
presto possibile
buff violento

Vn. *sempre poco a poco crescendo*
(8v)

Vc. *sempre poco a poco crescendo*

MOLTO APPASSIONATO (♩ ≈ 116), sempre affrettando

4/4

Cl. *disperato* *possibile* *secco*

Fg. *disperato* *possibile* *secco*

Vibf. *ff* *violento* (l.v.)

Chit. *possibile* (l.v.)

Taut. *possibile* (l.v.)

Pf. *più* (cluster) *possibile* *profondo* (l.v.)

Vn. *fff disperato* *possibile* *secco*

Vc. *fff disperato* *possibile* *secco*

Sub. LONTANO E DOLCE (♩ ≈ 74),

SEMPRE POCO RUBATO

131

4/4

Cl. (l.v.)

Fg. (l.v.)

Vibf. (l.v.)

Δ prec. *PP leggero*

Taut. (l.v.) *PP allucinante*

Pf. *sempre* *P profondo ma leggero, poco marcato* *l.v.*

Chtr. *sempre* *P profondo ma leggero, poco marcato* *l.v.*

Vn. *sempre* *P profondo ma leggero, poco marcato* *l.v.*

Vc. *sempre* *P profondo ma leggero, poco marcato* *l.v.*

Cl.

Fg. *mp misterioso*

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr.

Vn. *p poco marcato*

Vc. *p poco marcato*

come eco
 ~ 100 molto rubato

Cl.

Fg.

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr.

Vn. *p poco marcato*

Vc.

141

Ce.

Fg. *Muta in Crotalo (ossia Δ picc)*

Vibf.

Δ picc.

Tamt.

Pf. *poco marcato*

Chtr. *poco marc.*

Vn. *(sul Mi) V. g. h.*

Vc. *pp fluido (arco ad libitum) quasi improvvisando*

poco a poco decrescendo

perdendosi

mp tranquillo

Ce.

Fg. (Ct.)

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr. *(sul Mi)*

Vn. *pp*

Vc. *Arco*

perdendosi

mp tranquillo

151

Cl. *mf*

Fg. (Ct.)

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

p poco marcato

poco marcato (l.v.)

poco

Muta in Crotalo (ossia Δ picc.)

(son. nœl)

Cl.

Fg. (Ct.)

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

p poco marcato

(l.v.)

poco marcato (l.v.)

arco mod. libitum

(sul Mi) Vog. h.

pp fluido, quasi improvvisando

pp

pp leggero

fluido, quasi improvvisando

pp

Muta in Crotalo (ossia Δ picc.)

pp leggero

Cl. (Ct.)
Fg. (Ct.)
Vibf.
Tamt.
Pf.
Chtr.
Vn.
Vc. (Ct.)

Senza Motore

mp semplice

p poco marc.

mp semplice

pp *p* *mp* *pp* *poco* *P*

161

Cl. (Ct.)
Fg. (Ct.)
Vibf.
Tamt.
Pf.
Chtr.
Vn.
Vc. (Ct.)

(84)

poco

p poco marcato

pp *perdendosi*

Cl. (Ct.)

Fg. (Ct.)

Vibf.

Tam-t.

Pf.

Chtr.

Vn.

Vc. (Ct.)

(81)

pp fluido, quasi improvvisando

(sul Mi)

pp leggiero

Muta in Crotalo (ossia Δ picc.)

poco a poco allargando---

Handwritten musical score for "The Song of the Lark" by S. Prokofiev, Op. 34, No. 1. The score is for a full orchestra and includes parts for Flute (Cl.), Flute (Fg.), Vibraphone (Vibf), Tam-tam (Tamt), Piano (Pf.), and Cello/Double Bass (Vc.). The score is divided into measures, with a large "171" marking a specific section. The music features various dynamics (p, pp, f, sf, ff) and articulations (acc, marc, marcato, marcato f, marcato ff). The tempo is marked "Allegretto" and the time signature is 3/4. The score is handwritten and includes performance instructions in Russian and Italian.

Cl. (Cl.) *PP leggiero* **(1)** *(sempre allargando)*

Fg. (Cl.) *PP leggiero*

Vibf. *(l.v.) leggiero, poco in rilievo*

Chtr. *sempre p*
in Piano forte

Pf. *Con Catinelle metalliche*
(l.v.) PPP Con dolcezza, Come eco
(sempre con Ped.)

Vn. (Cl.) *PP leggiero*

Vc. (Cl.) *PP leggiero*

(sempre allargando)

Cl. (Cl.) **(3)**

Fg. (Cl.) **(3)**

Vibf.

Chtr. *(l.v.)* *(l.v.)* *(l.v.)*

Pf. *poco* *p dolce*

Vn. (Cl.) **(2)**

Vc. (Cl.)

181

Cl. (ct.) poco a poco perdendosi

Fg. (ct.) poco a poco perdendosi

N

Camp. (ct.)

Vibf. (ct.)

Pf. PP poco a poco perdendosi

Chtr. (l.v.) (sul Mi) *quasi improvvisando* fluida

Vn. (ct.) poco a poco perdendosi

Vc. (ct.) poco a poco perdendosi

~ 20"

Cl. (ct.) ? (l.v.)

Fg. (ct.) ? (l.v.)

PPP

Camp. (l.v.)

Vibf. (l.v.)

rfz (in rilievo) perdendosi (naturale)

Pf. (l.v.)

Chtr. rfz Muta in Sonagli lontano (l.v.)

Vn. (ct.) (l.v.)

Vc. (ct.) (l.v.) Muta in Violoncello

PPP

PPP lontano, nostalgico

calando

perd.

~ 30"

Bucuresti, 8-31-T-1989

CLARINETTO (si b) + CROTALO (sol #)

ossia TRIANGOLO PICCOLO

~ ANASTASIS ~

SERBAN NICHITOR

Misterioso (♩ ~ 66)

10 (11) 6 3

21 10 (31) 2 7

41 7

51

ff sonoro, quasi grido

ff sonoro, quasi grido

ff sonoro, quasi grido

sempre pp liscio, poco

vibrato e legatissimo

p liscio

poco a poco animando...



Uniunea Compozitorilor

12

(71) *sempre animando* (♩ ~ 72)

mp *liscio* (♩ ~ 78) *sempre animando* *mp* *poco a poco cresc...*

f *molto*

Risoluta (♩ ~ 84) *sempre precip...*
fluido e veloce
quasi gliss. (marmorato)

ff *sonoro*
(presto possibile) *pass.* *sfz* *sub.mf*

(♩ ~ 98) *sempre precipitando* (♩ ~ 112)

sempre precipitando *mf* (91) *1*

sempre precipitando *mf* *poco*

(♩ ~ 138) *sempre precip.* *mf*

(101) (♩ ~ 150) *sempre precip.* *mf* *1* *2*

Scorrevole (♩ ~ 160 / ♩ ~ 80), *sempre precipitando*

(♩ ~ 90) *sempre precip.* *mf* (111) *f*

(d~96) sempre precip.----- -3-

Handwritten musical score for 'Tumultuoso' by Liszt, featuring three staves with complex notation, including accidentals, dynamics, and performance instructions.

Staff 1: Treble clef. Key signature: one sharp (F#). Time signature: 9/8. The notation includes a series of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). A dynamic marking *benf* (basso continuo) is present. A circled number (9) appears at the end of the staff.

Staff 2: Treble clef. Key signature: one sharp (F#). Time signature: 9/8. The notation includes a series of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). A dynamic marking *ff* (fortissimo) is present. A circled number (9) appears at the end of the staff.

Staff 3: Treble clef. Key signature: one sharp (F#). Time signature: 9/8. The notation includes a series of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). A dynamic marking *molto benff* (molto basso continuo) is present. A circled number (9) appears at the end of the staff.

Performance Instructions:

- benf* (basso continuo)
- ff* (fortissimo)
- quasi sinena* (quasi sineno)
- Tumultuoso (♩ ~ 108)* (Tumultuoso (♩ ~ 108))
- sempre affrettando* (sempre affrettando)
- molto benff* (molto basso continuo)

Molto Appassionato ($\text{♩} \sim 116$) *sempre affrettando*

disperato

sub. Lontano e dolce ($\text{♩} \sim 74$)

Sempre poco rubato

possibile sfz secco

131 10 141 4

55

mp *tranquillo*

151

(son réel)

pp *leggero*

161

poco a poco allargando

171

pp *leggero*

(sempre allargando)

181

poco a poco perdendosi

~ 20"

~ 30"

ppp (l.v.)

Muta in Crotalo
(ossia Δ picc.)

FAGOTTO + CROTALE (MI)

(ossia TRIANGOLO PICCOLO)

~ ANASTASIS ~

SERBAN NICHITOR

Misterioso (♩~66)

10 11 6

3 21 10 31 2

7 41 7

51

ff sonoro, quasi grido

ff sonoro, quasi grido

ff sonoro, quasi grido sempre pp, liscio, poco

vibrato e legatissimo

poco a poco animando

poco a poco animando

poco a poco animando



Uniunea Compozitorilor

(71) *sempre animando* (♩~72)

mp liscio *poco* *mp* *poco a poco crescendo*

(♩~78) *sempre animando*

f *molto* *ff* *sonoro*

(81) *Risoluto* (♩~84) *sempre precipitando*

quasi gliss. (presto possibile)

sub.mf *fluida e veloce (mormorando)*

(♩~98) *sempre precip.* (♩~112) *sempre precip...*

(91) (♩~126)

mf *poco* *mf* *poco*

(♩~138)

sempre precip. (♩~150)

Scorre vale (♩~160/♩~80), *sempre precipitando*

(♩~90) *sempre precip.* (111)

f *mf* *più f*

(♩~96)

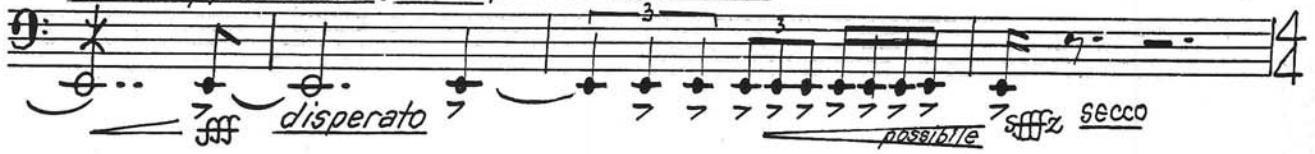
ben f (♩~104)

ff (l.v.)

(♩~108) *Tumultuoso, sempre affrettando* ----->



Molto Appassionato (♩~116) sempre affrettando ----->



sub. Lento e Dolce (♩~74)

sempre poco rubato



-4-

mp misterioso

(141) *Muta in Crotalo*
(ossia Δ picc.)

(151)

(161)

(171) *poco a poco allargando*
(sempre allarg.)

(181) *poco a poco perdendosi*

ppp (l.v.)

$\sim 20''$ $\sim 30''$

PERCUȚIE	VIBRAFONO
	CAMPANE (M ¹ +M ²)
	TRIANGOLO PICCOLO
	TAM-TAM

~ANÁSTASIS~

SERBAN NICHIFOR

Misteriosa (♩~66)

Δ picc. l.v. l.v. l.v.

ppp immaterialo

1

l.v.

1

VIBR. con motore 7 ff

ppp immaterialo

Δ picc. l.v.

ppp immaterialo

1

VIBR. l.v.

1

21 6 l.v. l.v. 1

31 5 l.v. l.v. 3

41 Δ picc. l.v. 1 l.v. 5

pp dolce

51 2

ff violento



Uniunea Compozitorilor

VIBR *ff* *violento* *l.v.* *Pian - Vlc.* **2**

Δ picc. *p dolce* *(l.v.)* *Pian* **2** **(61)** **1**

VIBR *ff* *violento* *l.v.* **2**

Δ picc. *mp dolce* *l.v.* **1** **1** **VIBR** *ff* *violento* *l.v.* **(71)**

poco a poco animando

(~72) sempre animando **1** **4** **(~78)** **3** *ff* *violento* *l.v.* **(81)**

Risoluto (d~84)

sempre precipitando **(~98)** **(~112)** **3** **4** **2** **(91)** *l.v.* *sempre precipitando* **(~126)** **(~138)** **1** **Δ picc.** *mf sonoro* *l.v.*

V. Vlc.

sempre precipitando ----- -3-
 101 (♩ ~ 150) *Scornevole* (♩ ~ 160) 2 (♩ ~ 80) **VIBR.** *ff* *violento* *l.v.*

sempre precipitando -----
 (♩ ~ 90) 2 111 2 (♩ ~ 96) 4 (♩ ~ 104) 4

121 *Tumultuoso, sempre affrettando* (♩ ~ 116) *Molto* *Appassionato* (♩ ~ 108) *ff* *violento* *(l.v.)*

TAM-TAM *(l.v.)*
sub. Lontano e Dolce (♩ ~ 74) *sempre paco* *rubato* *fffz profondo*



131

Δ picc

pp *leggiero* <>

Tam-tam

pp *allucinante*

Δ picc

Tam-tam

Δ picc

Tam-tam

141

Δ picc

Tam-tam

Δ picc

Tam-tam

151

picc.

m-tam

picc.

m-tam

(l.v.)

161

senza motore

mp semplice

VIBR

m-tam

VIBR

m-tam

VIBR

Tam-tam

l.v.

V.S.

VIBR

p eco

pp

l.v.

-b- (171) poco a poco allargando...

Tam-tam

(l.v.)

più <> poco rfz

sempre allargando...

8

(181)

~20"

CAMPANE (*ossia Vibr. con motore*)

(l.v.)

<> rfz (in rilievo)

perdendosi (naturale)

~30"

Empty musical staves for continuation of the score.

VIOLINO + CROTALO (FA#)
(ossia TRIANGOLO PICCOLO)

~ ANÁSTASIS ~

SERBAN NICHITOR

Misterioso (♩ ~ 66)

3

sempre ppp immateriale e liscio (arco ad libitum)

(11)

(21)

(31) 10

5

8↑

(41)

sempre pp lontano e liscio

(51)

3 (61) 7

V/c.



Uniunea Compozitorilor

12

poco a poco animando -2-

mf ardente, molto vibrato

(71) *sempre animando.* *f deciso*

(70) sempre animando

ben f *Risoluta (74) sempre precipitando*

sempre ben f *simile (98)*

sempre precipitando

sempre precip. *f molto espressivo*

sempre precip. *f*

sempre precip. -3-

(101) *ff*

Scorrevalle (♩~160/♩~80), sempre precip.

sempre precip. (♩~90)

(111)

8↑ poco a poco crescendo (♩~104)

ben ff

8↑ tumultuoso (♩~108), sempre

sempre poco a poco crescendo...

affrettando

Molto Appassionato (♩~116) sempre affrettando

15↑

fff disperato

sub. Lontano e dolce (♩~74)

sempre poco rubato (131) 10

possibile

fffz secco



- 4 -

141 (sul Mi) *v. gl. h.* *pp fluido* (*arco ad lib.*) *poco* *p* *pp*

151 *p* *perdendosi* (*arco ad lib.*) *pp fluido* *poco* *p*

161 *pp* *più* *mp* *pp* *poco* *p*

perdendosi *mufa in Crotalo* (*ossia Δ picc.*)

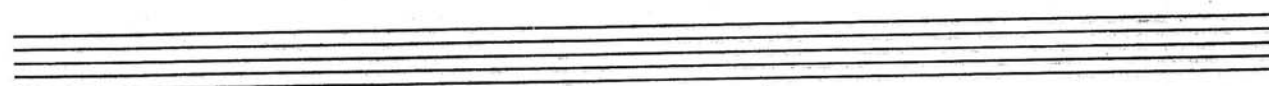
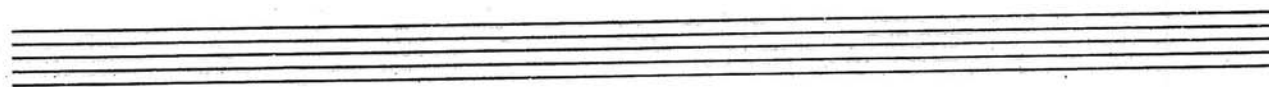
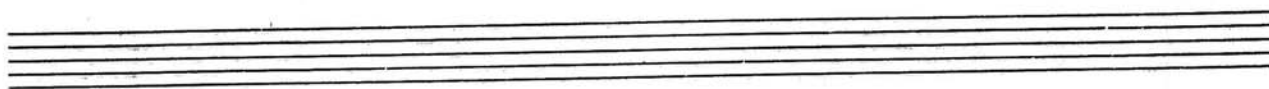
pp leggiero 171 *poco a poco allargando*

pp leggiero (*sempre allargando*)

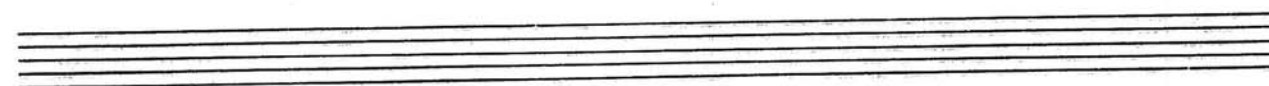
181 *poco a poco perdendosi* (~20")

ppp (l. v.) (~30")

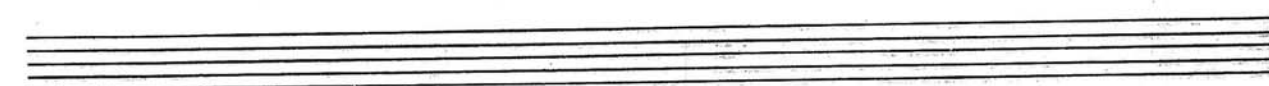
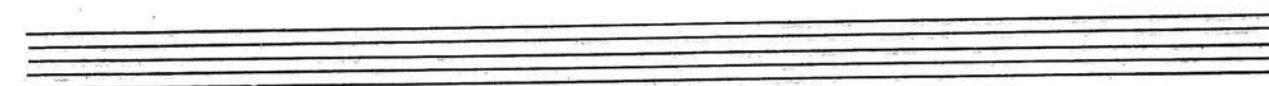
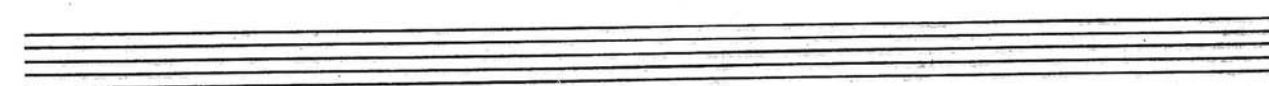
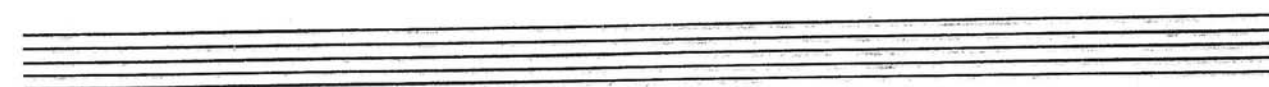
VIOLONCELLO + CROTALO (si)
(ossia TRIANGOLO PICCOLO)



~ ANÁSTASIS ~



SERBAN NICHITOR



Misterioso (♩ ~ 66)

Handwritten musical score for a piece titled "Misterioso" in 4/4 time, marked "♩ ~ 66". The score is written in bass clef and includes various performance instructions such as *ppp vibrato dolce*, *arco*, *pizz.*, *gl.*, *l.v.*, *ppp lontano*, *pp profondo*, *cantabile, quasi parlando*, and *arco*. It features several measures with triplets and dynamic markings like *p* and *pizz.*. Measure numbers 11, 21, and 31 are circled. The notation includes many accidentals and slurs.

41

51

61

71

molto espressivo

mf *mf* *andante, molto vibrato*

poco a poco animando

Uniunea Compozitorilor

12

(♩~72) *sempre animando*-----

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *sempre animando*. The bottom staff has a measure number (♩~78) and a dynamic marking *f deciso*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

(♩~81) *Risoluto* (♩~84)

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *Risoluto*. The bottom staff has a measure number (♩~98) and a dynamic marking *sempre benf*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The word *simile* is written below the bottom staff.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~112) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~126) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~138) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~150) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~160/♩~80) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~90) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

Handwritten musical score for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The tempo/mood is marked *sempre precipitando*. The bottom staff has a measure number (♩~90) and a dynamic marking *f molto espressivo*. The music features eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.



Uniunea Compozitorilor

111 *sempre precipitando*

(d ~ 96) *poco a poco* *crescendo*

(d ~ 104) *sempre precipitando*

ben ff

121 *Tumultuoso (d ~ 108), sempre affrettando*

sempre poco a poco crescendo

molto Appassionato (d ~ 116) sempre affrettando

disperato *possibile* *secco*

sub. Lento e dolce (d ~ 74)

sempre poco rubato

131



pizz. *come eco*
♩ ~ 100 *molto rubato*

141

poco a poco decrescendo *perdendosi*

arco *mp tranquillo*

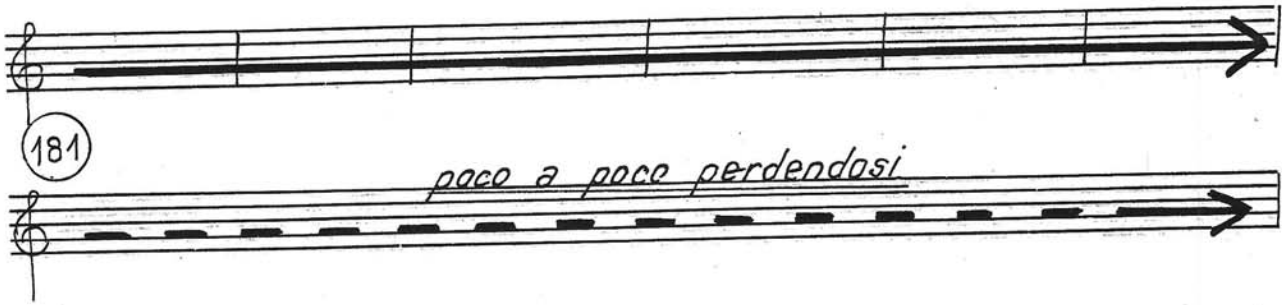
151 *muta in Crotalo (ossia Δ picc.)*

pp leggiero

161

171 *poco a poco allargando*

(sempre allargando)-----



Muta in violoncello

pizz. ~ 50

calando-----

ppp (l.v.)

pp lontano, nostalgico

l.v.

perd.

l.v.

$\sim 30''$

Durata: ~ 6'

In Memoriam Dr. Ervil Nichifor

Serban Nichifor (1998)

LUX PERPETUA

Motto: "Requiem aeternam dona eis, Domine, et lux perpetua luceat eis..."

Largo e immateriale (d.n. 30), sempre rubato, contemplativo

Handwritten musical score for Vlc. and Pf. instruments. The Vlc. part features a melodic line with notes marked with 'v' (vibrato) and 'p' (piano). The Pf. part is mostly rests. The tempo/mood is indicated as 'Largo e immateriale (d.n. 30), sempre rubato, contemplativo'.

Handwritten musical score for Vlc. and Pf. instruments. The Vlc. part continues the melodic line. The Pf. part features a dense, arpeggiated accompaniment. The tempo/mood is indicated as 'Sempre Largo (d.n. 30)'. The Vlc. part has a 'piu mp' marking and a '(non arpeggiando!)' instruction. The Pf. part has a 'sempre PP fluida, e statico (quasi coro lontano) + 1/2 Ped. l.v.' instruction.

Handwritten musical score for Vlc. and Pf. instruments. The Vlc. part continues the melodic line. The Pf. part features a dense, arpeggiated accompaniment. The tempo/mood is indicated as 'Sempre Largo (d.n. 30)'. The Vlc. part has a '(Loce)' marking. The Pf. part has a 'sempre lontano e rubato, quasi improvvisando' instruction and a '(x2) PP poco a poco animando' instruction.

Handwritten musical score for Vlc. and Pf. instruments. The Vlc. part continues the melodic line. The Pf. part features a dense, arpeggiated accompaniment. The tempo/mood is indicated as 'Sempre Largo (d.n. 30)'. The Vlc. part has a 'mp' marking. The Pf. part has a '(x3) P (d.n. 46) sempre animando' instruction.



Uniunea Compozitorilor

Adágio (d. n 58) - sempre p. 2 p. 2 nimbando

Vlc.

mf *mf*

Pf

(x4) *mp*

The image shows a handwritten musical score for Violin (Vlc.) and Piano (Pf). The Violin part is written on a single staff with a treble clef, featuring a melodic line with various accidentals and dynamics like *mf* and *mf*. The Piano part is written on two staves, both with treble clefs. The upper staff contains chords and dynamics like *mp* and *mp*, with a handwritten note "(x4)" and an arrow pointing to the first measure. The lower staff contains a complex bass line with many accidentals. The score is written in ink on a white background.

Appassionato (d. n. 66) sempre animando - - - \rightarrow Sub. allargando

Vlc. 

Molto Tranquillo (♩ = ♩ n 52)

Vlc. *mp* *con vibrato* *mp* *mp*

Pf. *2mp* *in rilievo, con nostalgia* *poco* *poco*

d = d

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.). The Vlc. part is in bass clef, starting with a mezzo-piano (mp) dynamic. The Pf. part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The piano part starts with a mezzo-forte (mf) dynamic and includes a "poco a poco allargando" marking. The score is marked with measures 31 and 32.

Lento (d.n 48)

poco a poco a llargando. ---

p misterioso - quasi Sega

Vlc. *p* *molto espressivo*

Pf. *p*

Piu Lento (d.n 44)

Vlc. *mp dolente* *mf* *mp* *pp*

Pf. *p* *p* *p* *pp*

Vlc. *pp* *sempre poco* *a poco* *allargando*

Pf. *ppp* *poco a poco crescendo* *p*



Largo, sognando (dn 40) *sempre allargando*

Vlc. *pp* *glissando* *p. a p. perdendosi*

Pf. *mp quasi Campane* *(non arpegiando)* *p* *poco*

Sub. *(81)* *Con Grazia, quasi Valzer lontano (dn 62)*

Pizz. *quasi Arpa*

Vlc. *p poco vibrato, con dolcezza* *(51)*

Pf. *p poco in rilievo, con malinconia (non arpegiando)*

Vlc. *p*

Pf. *p (non arpegiando)*

Vlc. *p* *più*

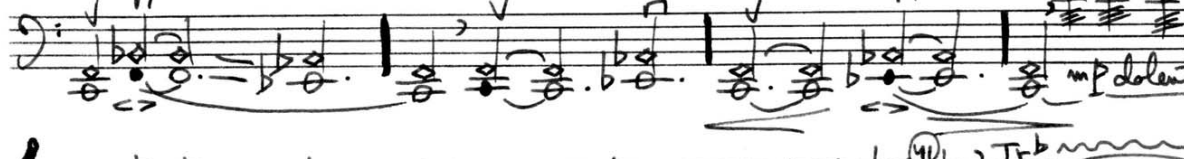
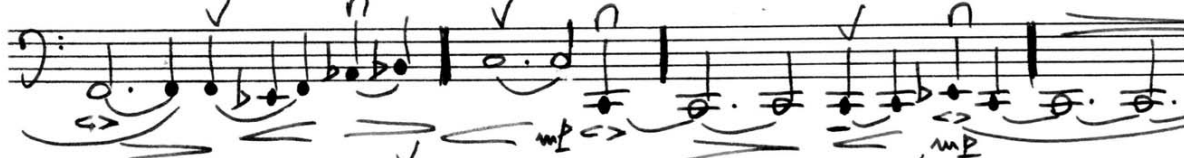
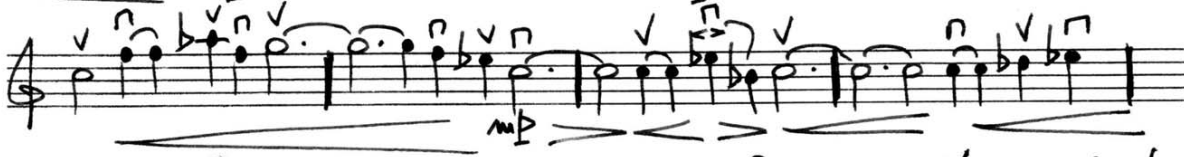
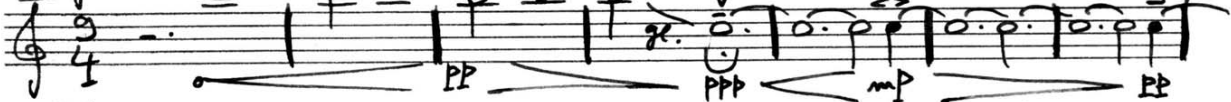
Pf. *(81)* *sempre arpegiando*

Cello

Lux perpetua

- In Memoriam Dr. Emil Nischke
Sasken Nischke

Cello



Pizz. *quasi Arpa - sul pont* *vibr.* *simile* *51*

61 *pp* *allargando* *più* *pp* *arco* *ad lib.* *gliss. armonico* *41* *p a p.* *perdendosi*

Durata: ~ 6'20"

In memoriam Dr. Emil Nichifor
LUX PERPETUA

Sabon Nichifor

Motto: "Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis..."

Largo (♩ = 70) sempre immaterialo, rubato, contemplativo

Handwritten musical score for the first system, featuring staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabasso (Cb.). The score includes dynamic markings such as *pp*, *ppp*, and *mp*, and performance instructions like *d'al niente*, *poco*, and *(sempre vibrato)*. The tempo is marked *Largo* with a metronome marking of 70 beats per minute.

Handwritten musical score for the second system, continuing the orchestral arrangement. It includes dynamic markings like *pp*, *mp*, and *ppp*, and performance instructions such as *molto espressivo* and *(Lento)*. The score is marked with measures 8 and 11.

Handwritten musical score for the third system, featuring staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabasso (Cb.). The score includes dynamic markings like *mp*, *pp*, and *p*, and performance instructions such as *poco a poco animando* and *P vibrato*. The score is marked with measures 14 and 17.

Handwritten musical score for the fourth system, featuring staves for Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabasso (Cb.). The score includes dynamic markings like *mf*, *f*, and *mf*, and performance instructions such as *sempre poco a poco animando* and *(Pizz)*. The score is marked with measures 21 and 24. The system concludes with a 3/4 time signature and a tempo marking of 121.

(D. 52) *Molto Tranquillo* (D. 52)

Violini I *mp*
Violini II *mp*
Viola *mp*
Violoncello *mp*
Contrabbasso *mp*

1 solo Violini I *mp*
1 alto Violini I *mp*
Violini II *mp*
Viola *mp*
Violoncello *mp*
Contrabbasso *mp*

1 solo Violini I *mp*
1 alto Violini I *mp*
Violini II *mp*
Viola *mp*
Violoncello *mp*
Contrabbasso *mp*

sempre precipitando
Violini I (tutti) *mp*
Violini II (tutti) *mp*
Viola *mp*
Violoncello (tutti) *mp*
Contrabbasso *mp*

Quasi Valzer lento (D. 68)
sempre leggiero
Violini I *mp*
Violini II *mp*
Viola *mp*
Violoncello *mp*
Contrabbasso *mp*

Sub. A Tempo, con grazia, sempre lontano (♩=68)

Handwritten musical score for the first system, measures 48-53. The staves are Violini I & II, Violoncelli, and Contrabbassi. The key signature has one sharp (F#). Measure 48 is marked with a circled 48 and includes the instruction "Pizz" (pizzicato) and "mp". Measure 49 is marked with a circled 49 and includes "pp" and "leggerissimo". The music features a melodic line in the Violini I & II staves and a supporting bass line in the lower staves.

Handwritten musical score for the second system, measures 54-59. The staves continue the Violini I & II, Violoncelli, and Contrabbassi parts. The music maintains the melodic and harmonic structure established in the first system.

Handwritten musical score for the third system, measures 60-65. Measure 60 is marked with a circled 60. The music continues with the same instrumentation and key signature.

Handwritten musical score for the fourth system, measures 66-71. Measure 66 is marked with a circled 66 and includes the instruction "poco a poco allargando". Measure 67 is marked with a circled 67 and includes "Largo (♩=56)" and "sempre allargando". Measure 71 is marked with a circled 71 and includes "pp" and "fluido". The staves include Violini I & II, Violoncelli, and Contrabbassi. The music features a melodic line in the Violini I & II staves and a supporting bass line in the lower staves. The tempo is marked "Largo" and the dynamics are "pp".



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: SABAM - IPI code of the artist : I-000391194-0

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: LUMEN JUCUNDUM for cello and piano [In Memory of SERAFIM ANTROPOV]

Composer: Nichifor, Serban

Copyright: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Cello, Piano

Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)



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- share your interpretation
- comment
- contact the artist

În amintirea Maestrului Serafim Antropov

VIOLONCELLO

Motto: "Nu pricep, Curată,
nici oameni, nici îngeri..."
Dimitrie Suceveanu (1816-1898)

LUMEN YUCUNDUM

LUMINA LINA

pentru
Violoncel si Pian

ȘERBAN NICHIFOR

(1988)

Durata: ~ 5'30"

LUMINĂ LINĂ

Motto:
"Nu pricep, Curata,
nici oamenii, nici ingerii..."
Dimitrie Suceveanu (1816-1898)

Serban Nichifor
(28-ix-1-x-88)

ADAGIO RELIGIOSO (♩ ~ 60)

Violoncello

3/4

Sul Re

p doloroso, poco rubato

mf

pp vibrato e leggero

Pizz.

Pianoforte

pp leggero

ppp eco

Ped. l.v.

Vlc.

Pf.

81

11

celeste, poco in rilievo

Ped. l.v.

(Loco)

Ped. l.v.

Vlc.

Arco

mp doloroso, molto espressivo

(81)

Pf.

sempre P dolce e semplice

(sempre Ped. l.v.)

Vlc.

Pf.

(sempre Ped. l.v.) →

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.) in 3/4 time. The score is divided into three systems. The first system is marked *P dolce e ritmico* and *mp molto espressivo in rilievo*. The second system is marked *mf Cantabile in rilievo* and *mf dolce e fluido*. The third system is marked *f Sonoro* and *poco pesante*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Vlc. *molto* 18
 Pf. 51
 Vlc. **MOLTO APPASSIONATO** *ff ben sostenuto* *ben f pesante* *poco a poco allargando*
 Pf. 84
 Vlc. *(sempre allargando)* **SUB. LONTANO MA ANIMATO** (*♩ ~ 84*), **MISTERIOSO** *glissando dolce* *sub. PPP immateriale* *poco*
 Pf. *sub. PP leggero e ritmico, poco in rilievo* *molto* *(sempre Ped. l.v.)*
 Vlc. *poco a poco* *precipitando* 71
 Pf. *PP* *molto* *(sempre Ped. l.v.)*
 Vlc. **ALLEGRO** (*♩ ~ 120*) *sempre poco a poco precipitando* *PP* *poco* *P* *(non tremolo)*
 Pf. *sfz* 81 *ff secco, poco a poco decrescendo* *p dolce*
 (Senza Ped. l.v.) *sempre Ped. l.v. al Fine*

(sempre precipitando)-

mp

Vlc. *pp vibrato*

Pf. *(sempre P)* *(sempre Ped. l.v.)* *molto*

VIVACE (♩ 164) SUB. LARGO E MISTERIOSO (♩ 40), poco a poco allargando

Vlc. *molto* *rfz* *sub. P* *liscio*

Pf. *molto* *rfz* *l.v.* *PP eco* *l.v.*

SENZA RIGORE, QUASI CADENZA (♩ 54)

Vlc. *poco flautando* *(4)* *(4)* *(4)* *(4)* *Pizz.* *3/4*

Pf. *sempre sul Do* *PP misterioso, come una ombra* *(l.v.)* *(sempre Ped. l.v.)*

Vlc. *3/4* *G.P.* *G.P.* *PPP*

Pf. *(l.v.)* *(sempre Ped. l.v.)* *G.P.* *G.P.* *mp marcato* *P*

Vlc. *Arco* *pp doloroso* *poco a poco morendo* *G.P.*

Pf. *(84)* *(sempre Ped. l.v.)* *121* *81* *PP eco* *(l.v.)* *G.P.*

Adagio religioso (♩ = 60)

LUMINA LINA / LUMEN JUCUNDUM

Serban Nichifor

Cello

musical notation for Cello, measures 1-10, including dynamics *mf* and *pp*, and performance instructions *sul Re*, *p doloroso, poco rubato*, and *pizz. vibrato e teggiero*.

musical notation for Cello, measures 11-15.

musical notation for Cello, measures 16-20, including dynamics *mp* and *poco*, and performance instructions *arco* and *mp doloroso, molto espressivo*.

musical notation for Cello, measures 21-30, including measure number 21 in a circle.

musical notation for Cello, measures 31-40, including measure number 31 in a circle, dynamics *p*, and performance instructions *dolce e ritmico* and *poco*.

musical notation for Cello, measures 41-50, including measure number 41 in a circle, dynamics *mf*, and performance instruction *Cantabile in rilievo*.

musical notation for Cello, measures 51-60, including measure number 51 in a circle.

musical notation for Cello, measures 61-70, including measure number 61 in a circle, dynamics *molto*, and performance instructions *sonoro poco pesante* and *molto appassionato*.

musical notation for Cello, measures 71-80, including measure number 71 in a circle, dynamics *pp*, and performance instructions *ben sostenuto* and *Sub. lontano ma*.

musical notation for Cello, measures 81-90, including measure number 81 in a circle, dynamics *pp*, and performance instructions *poco a poco*, *vallorando*, *gliss. dolce*, and *disperato subpp immateriale*.

musical notation for Cello, measures 91-100, including measure number 91 in a circle, dynamics *pp*, and performance instructions *animato (♩ = 84)* and *poco*.

musical notation for Cello, measures 101-110, including measure number 101 in a circle, dynamics *pp*, and performance instructions *Allegro (♩ = 120) sempre* and *poco a poco precipitando*.

V *(non tremolo)*
 V *vibrato* *Vivace* (♩ ~ 164)
 101 *Sub. Largo e Misterioso* (♩ ~ 40), *poco a poco allargando senza rigore, quasi cadenza* (♩ ~ 54)
mp *sub p liscio* *pp* *sempre sul Do* *pp misterioso, come una ombra*
pizz.
 111 *G.P.* *G.P.* *2* *1* *arco* *doloroso* *pp*
poco a poco *121* *morendo* *ppp* *G.P.*



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

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OPERA, ... (more online)

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Associate: SABAM - IPI code of the artist : I-000391194-0

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: LUMEN JUCUNDUM for chamber orchestra [In Memory of SERAFIM ANTROPOV]

Composer: Nichifor, Serban

Copyright: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Chamber orchestra

Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)



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- comment
- contact the artist

În amintirea Maestrului Serafim Antropov

Motto: "Nu pricep, Curată,
nici oameni, nici îngeri..."
Dimitrie Suceveanu (1816-1898)

LUMEN YUCUNDUM

LUMINA LINA

ȘERBAN NICHIFOR

(1 9 8 8)

Durata : n 5'30"

In amintirea Maestrului Serafim Antropov

Motto: "Nu pricep, Curat,
nici oameni, nici ingeri..
Dimitrie Suceveanu (1816-18)

Serban Nichifor
(28-IV-1-x-88)

LUMINĂ LINĂ

ADAGIO RELIGIOSO (Largo)

Concerto in Do
(ossia Viola
Sola)

con sordino

p doloso,
poco rubato

mf

pp vibrato

ppp

Pizz.

pp

vibrato

Arco

ppp

pp vibrato

ppp

Cr. in Do
(ossia Vla
Sola)

Pizz.

Pizz.

p vibrato, poco in rilievo

p vibrato, poco in rilievo

liscio

mp doloso, molto espressivo, in rilievo

p dolce e semplice

p dolce e semplice

Pizz.

p dolce e semplice

poco

pp liscio e vibrato

MOLTO APPASSIONATO

poco a poco allargando

Cr. in Do
ossia Vln
Sola)

ff ben sostenuto

Vno I

Vno II

Vla

Vlc.

Cb.

ff

(sempre allargando) **61** *cuvree* **SUB. LONTANO MA ANIMATO (In 84)**
MISTERIOSO

Cr. in Do
ossia Vln
Sola)

disperato

Vno I

Vno II

Vla

Vlc.

Cb.

sub. PP leggiero, poco in

ritirato

sub. PP leggiero, poco in ritirato

sempre glissando

sub. PPP immateriale

disperato

sub. PP leggiero e ritmico

poco

poco a poco precipitando

71

Cr. in Do
ossia Vln
Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

molto

molto

ALLEGRO (♩ N120)

sempre poco a poco precipitando

81

Cr. in Do (ossia Vla Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

pp

p

poco a poco decrescendo

p dolce

p dolce

p dolce

ff

poco a poco decrescendo

p dolce

nv

ff

poco a poco decrescendo

p dolce

(sempre precipitando)

91

Cr. in Do (ossia Vla Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

pp vibrato

molto

mp

pp

molto

molto

molto

molto

VIVACE (♩ N164)

SUB. LARGO E MISTERIOSO (♩ N40) *poco a poco allargando*

101

Cr. in Do (ossia Vla Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

molto rfz

sub. P liscio

secco

Pizz.

pp eco

sub. ppp immateriale

sub. ppp immateriale

sub. ppp immateriale

sub. ppp immateriale (arco ad libitum)

sub. ppp immateriale

molto rfz

SENZA RIGORE, QUASI CADENZA (n. 54)

Tr. in Do
ossia Vln
Sola)

PP misterioso, come ombra, ma in rilievo

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

4/4

3/4

Tr. in Do
ossia Vln
Sola)

PP esitante

PPP vibrato

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

poco rfe

vibrato

a punta d'arco

arco ad libitum

arco ad libitum

PPP

111

Tr. in Do
ossia Vln
Sola)

PP dolente

sons d'écho

poco a poco

morendo

121

Arco

PPP eco

Pizz

PPP eco

PPP lontano, poi marcato

Vno I

Vno II

Vla

Vlc.

Cb.

PPP

Suban Nichifor

Bucuresti - 28-IX-1-X-1988

(orchestrat: 14-X-1988)

CORNO IN FA

LUMINĂ LINĂ

Serban Nichi for

SOLO

Adagio Religioso (♩ = 60)

Con Sord.

SOLO

P doloso
poco rubato

mf

(Con Sord.)

mp doloso, molto espressivo, in rilievo

Senza Sordine

f sonoro

molto

ff ben sostenuto, molto appassionato

poco a poco allargando...

Cuivrez

disperato

Sub. P. liscio

Senza Rigore, Quasi Cadenza (♩ = 54)

pp misterioso, come ombra, ma in rilievo

ppp vibrato

pp doloso

poco a poco morendo

VIOLA 1^a SOLA

LUMINĂ LINĂ

Șuban Nickuifor

Adagio Religioso (♩ ≈ 60)

P doloroso, poco rubato
mf
PP doloroso, molto espressivo, in rilievo

VIOLINO I

Suban Nichifer

Adagio religioso (♩=60)

Cor. Cb. + Vlc. + Vle

pizz. *p vibrato, poco in rilievo*

11

21

arco *mp dolce e cantabile*

31

mf cantabile

41

f sonoro

51

Molto appassionato *molto* *ff*

10

The musical score is written for Violino I and consists of ten staves. It begins with a tempo marking of 'Adagio religioso' and a metronome indication of 60 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions like 'vibrato, poco in rilievo' and 'Molto appassionato' are included. The score is divided into measures, with some measures numbered (11, 21, 31, 41, 51). The final measure is marked with a '10' and a 'V' symbol.

poco a poco allargando ----- *sempre allarg.* 61 *Subito Lontano ma animato*
Misterioso (♩ ~ 84) 5

poco a poco precipitando 4 71 7 *Allegro* (♩ ~ 120) *disperato* 81 *sempre poco a poco*
pp *p* *(sempre precipitando)*

precipitando 91 *pp*

Vivace (♩ ~ 164) *secco* *mp* *Sub. Largo e Misterioso* (♩ ~ 40) *poco a poco allargando* 101 *pizz* *pp eco* *arco* *ppp* *eco*

molto *Senza rigore, quasi cadenza* (♩ ~ 54) 111 7 1 *poco a poco* 2
 Cor.

121 *morendo* *arco* *ppp* *eco*

Empty musical staves for rehearsal.

VIOLINO II

Suban Nischke

Adagio religioso (♩=60)

Cor. +Cb. +Vlc. +Vla. pizz. *p* vibrato, poco in rilievo

11

21

31

arco

31

mp cantabile

41

V (non tremolo)

molto

f sonoro

51

molto

Molto appassionato

ff

poco a poco allargando

(sempre 3 allargando)

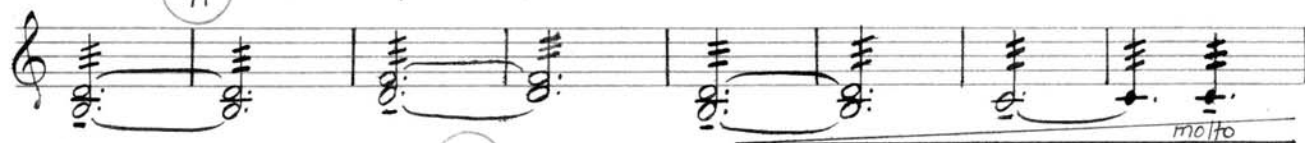
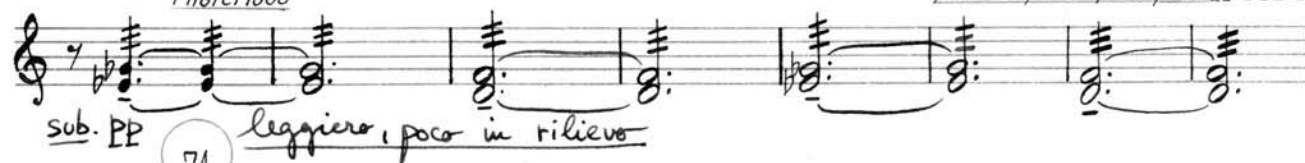
61

disperato

Sub. Lontano ma animato (♩~84),

Misterioso

poco a poco precipitando ----



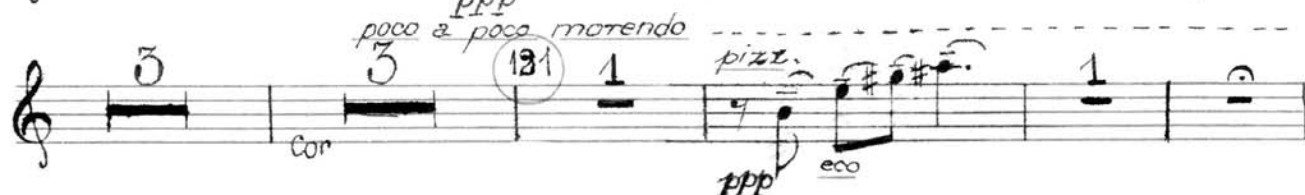
Allegro (♩~120)

81 sempre poco a poco precipitando



Vivace

101 Sub. Largo e misterioso senza rigore, quasi CADENZA (♩~54)



Viola

Suban Nickifor

Adagio religioso (♩ ~ 60)

Cor. +Cb. +Vlc. *pp* *ppp* *liscio*

41

Pizz. *p dolce e semplice*

21

arco *mp*

31 *mp dolce*

poco mf dolce

41

V non tremolo *sonoro* *molto f*

51 *molto poco a poco*

Molto appassionato

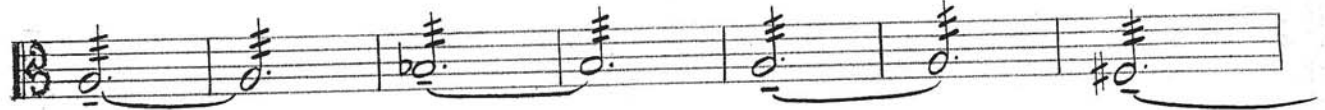
allargando (sempre allarg.) 61

Sub. Lento ma animato (♩ ~ 84)

sub. pp leggero, poco in rilievo

disperato

poco a poco precipitando



71



Allegro (♩ ~ 120)



81

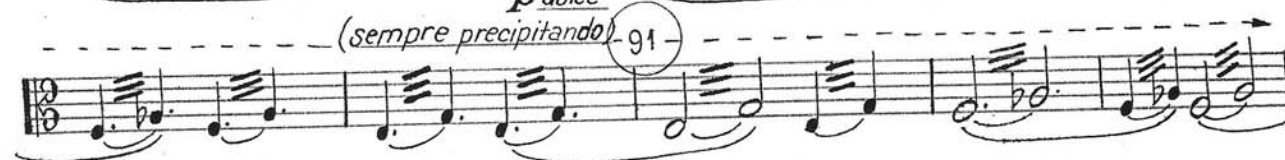
sempre poco a poco precipitando



p dolce

(sempre precipitando)

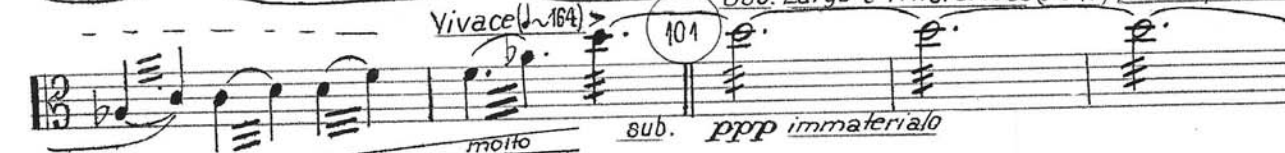
91



Vivace (♩ ~ 164)

101

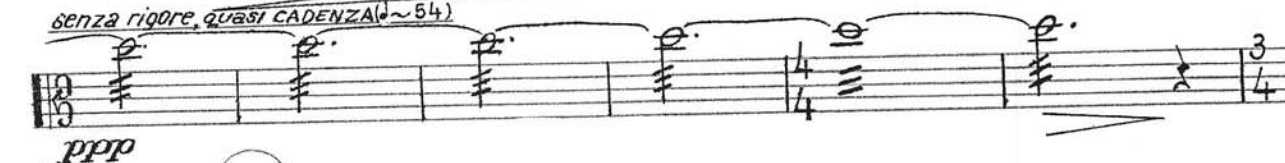
Sub. Largo e misterioso (♩ ~ 40) *poco a poco allarg.*



molto

sub. ppp immateriale

senza rigore, quasi CADENZA (♩ ~ 54)

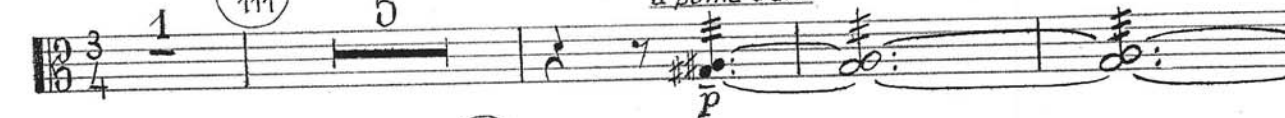


ppp

111

5

à punta d'arco



poco a poco

121

morendo



Violoncello

Adagio religioso (♩ ~ 60)

Susan Nichifor

Handwritten musical score for a double bass, featuring various musical notations, dynamics, and performance instructions. The score is written in bass clef and includes the following elements:

- Measure 1:** Starts with a 3-measure rest, followed by a 1-measure rest. The first staff is marked "Cor." and the second staff is marked "+Cb.".
- Measure 2:** The first staff is marked "pizz." and the second staff is marked "pp" and "vibrato".
- Measure 3:** The first staff is marked "vibrato".
- Measure 4:** The first staff is marked "11".
- Measure 5:** The first staff is marked "2".
- Measure 6:** The first staff is marked "3".
- Measure 7:** The first staff is marked "2".
- Measure 8:** The first staff is marked "3".
- Measure 9:** The first staff is marked "2".
- Measure 10:** The first staff is marked "3".
- Measure 11:** The first staff is marked "2".
- Measure 12:** The first staff is marked "3".
- Measure 13:** The first staff is marked "2".
- Measure 14:** The first staff is marked "3".
- Measure 15:** The first staff is marked "2".
- Measure 16:** The first staff is marked "3".
- Measure 17:** The first staff is marked "2".
- Measure 18:** The first staff is marked "3".
- Measure 19:** The first staff is marked "2".
- Measure 20:** The first staff is marked "3".
- Measure 21:** The first staff is marked "2".
- Measure 22:** The first staff is marked "3".
- Measure 23:** The first staff is marked "2".
- Measure 24:** The first staff is marked "3".
- Measure 25:** The first staff is marked "2".
- Measure 26:** The first staff is marked "3".
- Measure 27:** The first staff is marked "2".
- Measure 28:** The first staff is marked "3".
- Measure 29:** The first staff is marked "2".
- Measure 30:** The first staff is marked "3".
- Measure 31:** The first staff is marked "2".
- Measure 32:** The first staff is marked "3".
- Measure 33:** The first staff is marked "2".
- Measure 34:** The first staff is marked "3".
- Measure 35:** The first staff is marked "2".
- Measure 36:** The first staff is marked "3".
- Measure 37:** The first staff is marked "2".
- Measure 38:** The first staff is marked "3".
- Measure 39:** The first staff is marked "2".
- Measure 40:** The first staff is marked "3".
- Measure 41:** The first staff is marked "2".
- Measure 42:** The first staff is marked "3".
- Measure 43:** The first staff is marked "2".
- Measure 44:** The first staff is marked "3".
- Measure 45:** The first staff is marked "2".
- Measure 46:** The first staff is marked "3".
- Measure 47:** The first staff is marked "2".
- Measure 48:** The first staff is marked "3".
- Measure 49:** The first staff is marked "2".
- Measure 50:** The first staff is marked "3".
- Measure 51:** The first staff is marked "2".
- Measure 52:** The first staff is marked "3".
- Measure 53:** The first staff is marked "2".
- Measure 54:** The first staff is marked "3".
- Measure 55:** The first staff is marked "2".
- Measure 56:** The first staff is marked "3".
- Measure 57:** The first staff is marked "2".
- Measure 58:** The first staff is marked "3".
- Measure 59:** The first staff is marked "2".
- Measure 60:** The first staff is marked "3".
- Measure 61:** The first staff is marked "2".
- Measure 62:** The first staff is marked "3".
- Measure 63:** The first staff is marked "2".
- Measure 64:** The first staff is marked "3".
- Measure 65:** The first staff is marked "2".
- Measure 66:** The first staff is marked "3".
- Measure 67:** The first staff is marked "2".
- Measure 68:** The first staff is marked "3".
- Measure 69:** The first staff is marked "2".
- Measure 70:** The first staff is marked "3".
- Measure 71:** The first staff is marked "2".
- Measure 72:** The first staff is marked "3".
- Measure 73:** The first staff is marked "2".
- Measure 74:** The first staff is marked "3".
- Measure 75:** The first staff is marked "2".
- Measure 76:** The first staff is marked "3".
- Measure 77:** The first staff is marked "2".
- Measure 78:** The first staff is marked "3".
- Measure 79:** The first staff is marked "2".
- Measure 80:** The first staff is marked "3".
- Measure 81:** The first staff is marked "2".
- Measure 82:** The first staff is marked "3".
- Measure 83:** The first staff is marked "2".
- Measure 84:** The first staff is marked "3".
- Measure 85:** The first staff is marked "2".
- Measure 86:** The first staff is marked "3".
- Measure 87:** The first staff is marked "2".
- Measure 88:** The first staff is marked "3".
- Measure 89:** The first staff is marked "2".
- Measure 90:** The first staff is marked "3".
- Measure 91:** The first staff is marked "2".
- Measure 92:** The first staff is marked "3".
- Measure 93:** The first staff is marked "2".
- Measure 94:** The first staff is marked "3".
- Measure 95:** The first staff is marked "2".
- Measure 96:** The first staff is marked "3".
- Measure 97:** The first staff is marked "2".
- Measure 98:** The first staff is marked "3".
- Measure 99:** The first staff is marked "2".
- Measure 100:** The first staff is marked "3".

poco a poco allargando (sempre allarg.)

61 *disputato Sub. PPP poco a poco*

Sub. Lontano ma animato (♩ ~ 84)

Misterioso

sempre glissando

ppp immateriale precipitando - poco

71

Allegro (♩ ~ 180)

81 *sempre poco a poco precipitando*

poco a poco decrescendo

(sempre precipitando)

91

Vivace (♩ ~ 164)

101 *Sub. Largo*

molto sub. ppp

e misterioso (♩ ~ 40)

poco a poco allarg.

Senza rigore, quasi cadenza (♩ ~ 54)

immaterialo

111

ppp

poco a poco

121 *poco ffz morendo*

vibrato

arco ad libitum

p

CONTRABBASSO

Suban Nickifor

Adagio religioso (♩ ~ 60)

Cor. pizz. arco *ppp*

pp vibrato 11 2 3 4 2 3

pp liscia e vibrato 21 3 2 3 2 3 2 3

poco p dolce e vibr. 31 3 2 3 2 3 2 3

poco mp dolce e sostenuto (h) 41 3 2 3 2 3 2 3

f sonoro molto 51 3 2 3 2 3 2 3

Molto appassionato 61 3 2 3 2 3 2 3

molto ff poco a poco allarg. sempre allarg. 71 3 2 3 2 3 2 3

disperato poco a poco

Sub. Lontano ma animato (♩ ~ 84)

listerioso pizz.

sub. pp leggero e ritmico precipitando 71

(fa) *molto*
Allegro (♩=120) *arco*
 81 *sempre poco a poco precipitando...*
ff *poco a poco cresc.* *(sempre 91 precipit.)*
p dolce
molto
Vivace (♩=164) 101 *Sub. Largo e misterioso* (♩=40) *poco a poco allarg.* *Senza rigore, quasi CADENZA* (♩=54)
arco ad libitum
molto rfz *sub ppp immaterialo* *ppp* 111
vibrato *arco ad libitum*
poco a poco 121 *poco rfz morendo*

Șerban NICHIFOR

POEM BIZANTIN (MESONÍKTION)

pentru
orchestră simfonică

EXECUTORI

- 2 Flauti (Flauto 2 muta anche in Flauto piccolo)
- 2 Oboi
- 2 Clarinetti in Si b
- 2 Fagotti

- 4 Corni in Fa
- 2 Trombe in Do
- 2 Tromboni

- Percussione: - I) Timpani, Triangolo piccolo, Sonagli sospesi;
 -II) Campane, Piatto medio;
 -III) Triangolo piccolo, 2 Piatti (medio e grande),
 Tam-tam.

- Arpa
- Celesta

- Archi (14/12/10/8/6)

NOTA BENE

⊗, x

= suono bianco (sunet alb)

z

= tremolo irregolare (tremolo neregulat)

≡

= cluster (conglomerat sonor)

x ——— x

Durata: ~ 8'

POEM BIZANTIN (MESONIKTION)

Serban Nichifor

ESTATICO, POCO RUBATO (♩ = 54)

(Suono bianco)

Fl. picc. 1 *a2 PP*

Ob. 1 2 *a2 (suono bianco)*

Cl. 1 2 *a2 PP*

in Sib. 1 2 *a2 PP*

Fag. 1 2 *a2 PP*

Cr. 1-4 *a4 (suono bianco)*

Trbe 1 2 *a2 (suono bianco)*

in Do *PP*

Trbn 1 2 *a2 (suono bianco)*

PP

II Camp. *P*

I Δ picc. *PP*

III Taut. *PPP*

Celste

Arpa *PP*

Vni I *PP*

Vni II *PP*

Vle *PP*

Vlc. *PP*

Cb. *PP*

SOLI *più*

PP *tr.*

PP *(tr.)*

PP *vibrato* *lento* *(anche ad lib.)*

v. più

(tr.)

(non tim.)

sempre PP

Handwritten musical score for page 11, featuring multiple staves and instrument parts. The score includes the following parts and markings:

- Fag. $\frac{1}{2}$ (a2):** Flute part with a treble clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.
- I Δ picc.:** Piccolo part with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking P and a tempo marking $(l.v.)$.
- II P H o medist:** Horn part with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking P and a tempo marking $(l.v.)$.
- III Tamt.:** Tam-tam part with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns and rests.
- Arpa:** Arpa part with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking $(l.v.)$ and a tempo marking $(l.v.)$.
- Vni I:** Violini I part with a treble clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.
- Vni II:** Violini II part with a treble clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.
- Vle:** Viola part with a treble clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.
- Vlc.:** Violoncello part with a bass clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.
- Cb.:** Contrabasso part with a bass clef and a key signature of one sharp (F#). The notation includes various melodic lines and rests.

The score is written on a grid of staves, with various musical notations including notes, rests, and dynamic markings. The page number 11 is written in the top right corner.

poco a poco animando

ADAGIO RELIGIOSO (JN60)

21

3
4

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is written on multiple staves, with the following instruments and parts visible:

- Fag. 1/2 (a2):** Flute 1/2 (a2). Dynamic markings: *mf*, *mp*.
- Cr. 1/3:** Clarinet 1/3. Dynamic markings: *mp*, *p*.
- Trbni 1/2:** Trumpet 1/2. Dynamic markings: *mf*, *p*.
- II Camp.:** Horn 2. Dynamic markings: *mf*, *p*.
- III Pto medio:** Horn 3. Dynamic markings: *mf*, *p*.
- III Tamt.:** Horn 3. Dynamic markings: *mf*, *p*.
- Arpa:** Harp. Dynamic markings: *mf*, *p*.
- Vni I:** Violin I. Dynamic markings: *mf*, *p*.
- Vni II:** Violin II. Dynamic markings: *mf*, *p*.
- Vle:** Viola. Dynamic markings: *mf*, *p*.
- Vlc.:** Violoncello. Dynamic markings: *mf*, *p*.
- Cb.:** Contrabasso. Dynamic markings: *mf*, *p*.

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The tempo is marked *And.* (Andante). The score is written in a single system, with the instruments and parts arranged vertically.

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and sections. The score includes dynamic markings (pp, p, f, ff, sfz, sfz), articulation (acc, stacc, marcato, staccato), and performance instructions (Cantabile, Sempre Più, F.v., vibrato). The score is written in 2/4 time, with a key signature of one flat (B-flat). The score is numbered 31 in the top right corner.

Fl. 1 $\frac{3}{4}$
 Ob. 1 $\frac{3}{4}$
 Cl. 2 $\frac{3}{4}$
 in sib

Cr. 1 $\frac{3}{4}$
 Solo
 Amp dolce, molto espressivo, sempre in rilievo

Arpa
 simile

Cel.
 (r.v.)

Vni I
 Vni II
 Vle
 Vlc.
 Cb.

Tutti
 (Arco) 5 - PP liscio e vibrato

Handwritten musical score for a symphony orchestra, page 123. The score is written for the following instruments:

- Fl. 1** (Flute 1)
- Ob. 1** (Oboe 1)
- Cl. 1 in Sib** (Clarinet 1 in B-flat)
- Cr. 1** (Cello 1)
- Arpa** (Harp)
- Cel.** (Cello)
- Vni I** (Violin I)
- Vni II** (Violin II)
- Vle** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabass)

The score is in 4/4 time. The key signature has one flat (B-flat). The tempo/mood is marked *mp dolce e cantabile*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* (mezzo-piano) and *p* (piano). The bottom of the page features the page number **-6-** and the page number **123**.

Handwritten musical score for a symphony orchestra, page 124. The score is written in 2/4 time and features a key signature of one flat (B-flat).

Instrumentation and Parts:

- Fl. 1 & 2:** Flutes, marked with a 2 and a 2.
- Ob. 1:** Oboe.
- Cl. 1:** Clarinet in B-flat.
- Fag. 1 & 2:** Bassoons.
- Cr. 2 & 4:** Cymbals, marked "Senza Sord." (Without Mutes).
- Arpa:** Harp, marked "simile".
- Cel.:** Cello, marked "simile".
- Vni. I & II:** Violins I and II.
- Vle:** Viola.
- Vlc.:** Violoncello.
- Cb.:** Contrabass.

Rehearsal Mark 151:

The score includes a rehearsal mark labeled "151" at the beginning of the third measure. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp dolce e cantabile*, *mf*, and *mf dolce*.

Page Number: - 7 -

Poco ANIMATO (No. 66)

Fl. 1 $\frac{1}{2}$

Ob. 1 $\frac{1}{2}$

Cl. 1 $\frac{1}{2}$
in Sub.

Fag. 1
2

Cx.

Trba 1
in Do

Trbn 1
2

Arpa

Cel.

Vni I

Vni II

Vle

Vlc.

Cb.

- 8 -

Handwritten musical score for a symphony orchestra, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fog.), Cello (Ct.), Trombone (Tuba), Trumpet (Tuba), Arpa, Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb.). The score includes complex notation with many accidentals, dynamic markings, and performance instructions. A large, stylized signature is visible on the right side of the page.

ff **APPASSIONATO (L. 72)** *molto allargando--*

Fl. 1/2 (a2) 2 *ff* 3 4

Ob. 1/2 (a2) 2 *ff* 3 4

Cl. 1/2 (a2) 2 *ff* 3 4

Fag. 1/2 *ff* 3 4

Cr. 1/2 3/4 *ff* 3 4

Trbe 1/2 *ff* 3 4

Trbn 1/2 *ff* 3 4

II Camp. *f* 3 4

Arpa *ff* *simile* 3 4

Cel. *f poss.* 3 4

Vni I *ff* 3 4

Vni II *ff* 3 4

Vle *ff* 3 4

Vlc. *ff* 3 4

Cb. *ff* 3 4

(allergando) 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 46

poco a poco precipitando...

(allargando molto) **3** Sub. Immaterialo (Ln84) poco a poco precipitando...

Hr. 1/2
(a2)
Ob. 1/2
(a2)
Cl. 1/2
(a2)
Fag. 1/2
(a2)

Ct.
1/2
3/4
4/4

Trbe
1
2

Trbn
1
2

I Timp.
II Camp.

III Pffo gr. Tamt.

Arpa

Cel.

Vnn I
Vnn II
Vle
Vlc
Cb.

- 11 -

Sempre precipitando 91

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is written on multiple staves, including:

- Cr.** (Cello): Marked with *p* (piano) and *Sord.* (Sordano).
- Trba 2** (Trumpet 2): Marked with *Con Sord.* (Con Sordano).
- Trbmi** (Trumpet mellophone): Marked with *p* (piano).
- I Timp.** (Timpani I): Marked with *poco a poco crescendo*.
- III Pttg** (Percussion III): Marked with *poco a poco crescendo*.
- Arpa** (Harp): Marked with *(l.v.)* (left hand).
- Cel.** (Cello): Marked with *(8va)* (octave) and *(l.v.)* (left hand).
- Vni I** (Violin I): Marked with *p* (piano).
- Vni II** (Violin II): Marked with *p* (piano).
- Vle** (Viola): Marked with *p* (piano).
- Vlc.** (Violoncello): Marked with *p* (piano).
- Cb.** (Contrabasso): Marked with *p* (piano).

The score includes various musical notations, including notes, rests, and dynamic markings, indicating a complex orchestral arrangement.

sempre precipitando

111

Handwritten musical score for orchestra and strings, page 111. The tempo/mood is marked *sempre precipitando*. The score includes staves for:

- Fl. picc. R. 1
- Ob. 1/2
- Cl. 1/2 in Sib
- Fag. 1/2
- Cr. 1/2, 3/4
- Trbe 1/2
- Trbni 1, 2
- I Timp.
- III P.H. m. gr. Tamt.
- Arpa
- Vm I
- Vm II
- Vle
- Vlc.
- Cb.

The score features various musical notations including notes, rests, and dynamic markings such as *a2* and *gliss.*

sempre precipitando - - - - - *Vivace (N 164)*

Handwritten musical score for a symphony, page 15. The score is written for a full orchestra and includes the following parts:

- Fl. picc.** (Piccolo Flute)
- Fl. 1**
- Ob. 1/2** (Oboe)
- Cl. 1/2 in b** (Clarinet in B)
- Fag. 1/2** (Bassoon)
- Cr.** (Corno / Horn)
- Trbe 1/2** (Trumpet)
- Trbni 1/2** (Trumpet)
- I Timp.** (Timpani)
- III Pti m. Tamt.** (Muffled Tam-tam)
- Arpa** (Harp)
- Vni I** (Violin I)
- Vni II** (Violin II)
- Vle** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked *Vivace* (N 164). The score includes various musical notations such as notes, rests, and dynamic markings. The final measure of the page is marked with a double bar line and the word *secco*.

Sub. 121 LARGO E MISTERIOSO
(♩ = 40)

Poco Più ANIMATO
(♩ = 52)

Fag. 1

[Solo]

P lontano, poco in rilievo

Arpa

Cel.

Vni I

Vni II

Vle

Vlc

P poco marcato

immateriali

immateriali

immateriali

immateriali

immateriali

immateriali

immateriali

immateriali

immateriali

immateriali

P lontano, poco in rilievo

131

poco allegando -----

Handwritten musical notation for the top of the page, including a treble clef, a 4/4 time signature, and a 3/4 time signature.

Fag. 1

III
Tamb. *pp poco marcata*

Arpa *pp lontano, poco in rilievo*

Cel.

Viol. I *(div. a 4)*
Viol. II *(div. a 4)*
Vle *(div. a 4)*
Vle. *pp*
Cb. *pp*
sempre pp liscio (arco ad lib.) - 17- P PP

SUB. ESTATICO, POCO RUBATO (♩ 54)

141

Fl. picc. 1 *P dolcissimo*

Ob. 1/2 *P dolcissimo*

Cl. 1/2 in Sib *P dolcissimo*

Fag. 1/2 *P dolcissimo*

Ct. 1/2 *P dolcissimo e lontano*

Trbe 1/2 *Can. Sordini*

Trbui 1/2 *Can. Sordini*

III Pto medio Taut. *PP leggero*

Arpa *mp poco marc. L3*

Cel. *P dolcissimo*

Vni I (div. a 4) *pp*

Vni II (div. a 4) *pp*

Vle (div. a 4) *pp*

Vlc. (div. a 4) *pp*

Cb (div. a 2) *pp*

PP vibrato e liscio

-18- (arco ad libitum)

[illegible]

[illegible]

See Nicholas, Buenos Aires, 31-III-1989

Serban NICHIFOR

(1979)

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

ORATORIO DA CAMERA / KAMMERORATORIUM

- I.) NUNTIVS / DER FROHE BOTSCHAFT (ca 11')
- II.) CANTUS MARIAE / MARIAS LOBGESANG (ca 6')
- III.) NATALIS / JESU GEBURT (ca 10-13')

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

SECUNDUM LUCAM

I.) NUNTIUS

Basso: "Quoniam quidem multi conati sunt ordinare narrationem, quae in nobis completae sunt, rerum: sicut tradiderunt nobis, qui ab initio ipsi viderunt, et ministri fuerunt sermonis: visum est et mihi, assecuto omnia a principio diligenter, ex ordine tibi scribere, optime Theophile, ut cognoscas eorum verborum, de quibus eruditus es, veritatem." (Lucam I, 1-4)

"... missus est Angelus Gabriel a Deo in civitatem Galilaeae, cui nomen Nazareth, ad Virginem desponsatam viro, cui nomen erat Ioseph, de domo David, et nomen virginis Maria. Et ingressus Angelus ad eam dixit:"

Soprano (Ragazzo): "Ave gratia plena: Dominus tecum: Benedicta tu in mulieribus."

Basso: "Quae cum audisset, turbata est in sermone eius, et cogitabat:"

Contralto: "Qualis esset ista salutatio?"

Basso: "Et ait Angelus ei:"

Soprano (Ragazzo): "Ne timeas Maria, invenisti enim gratiam apud Deum: ecce concipies in utero, et paries filium, et vocabis nomen eius IESUM.

Hic erit magnus, et Filius Altissimi vocabitur, et dabit illi Dominus Deus sedem David patris eius: et regnabit in domo Iacob in aeternum, et regni eius non erit finis."

Basso: "Dixit autem Maria ad Angelum:"

Contralto: "Quomodo fiet istud, quoniam virum non cognosco?"

Basso: "Et respondens Angelus dixit ei:"

Soprano (Ragazzo): "Spiritus sanctus superveniet in te, et virtus Altissimi obumbrabit tibi. Ideoque et quod nascetur ex te Sanctum, vocabitur Filius Dei."

(Lucam I, 26-35)

II.) CANTUS MARIAE

Contralto: "Magnificat anima mea Dominum:

et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:

et sanctum nomen eius.

Et misericordia eius a progenie in progenies

timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede,

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum,

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham, et semini eius in saecula."

(Lucam I, 46-55)

III.) NATALIS

Basso: "Ascendit autem et Ioseph a Galilaea de civitate Nazareth in Iudaeam in civitatem David, quae vocatur Bethlehem: eo quod esset de domo, et familia David, ut profiteretur cum Maria desponsata sibi uxore praegnante. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclinavit eum in praesepio: quia non erat eis locus in diversorio."

Contralto: "Et pastores erant in regione eadem vigilantes, et custodientes vigiliis noctis super gregem suum. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus:"

Soprano (Ragazzo): "Nolite timere: ecce enim evangelizo vobis gaudium magnum, quod erit omni populo: quia natus est vobis hodie Salvator, qui est Christus Dominus in civitate David. Et hoc vobis signum: Invenietis infantem pannis involutum, et positum in praesepio."

Basso: "Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:"

Coro (♫): "Gloria in altissimis Deo,

et in terra pax hominibus bonae voluntatis." (Lucam II, 4-14)

Basso: "Et venerunt festinantes: et invenerunt Mariam, et Ioseph, et infantem positum in praesepio. Videntes autem cognoverunt de verbo, quod dictum erat illis de puero hoc." (Lucam II, 16-17)

Coro (♫): HYMNUS

DAS GEHEIMNIS DER GEBURT UNSERES HERRN JESUS CHRISTUS

NACH LUKAS

I.) DER FROHE BOTSCHAFT

Basso: "Nachdem schon viele es unternommen haben, Bericht zu geben von den Geschichten, die unter uns geschehen sind, wie uns das überliefert haben, die es von Anfang selbst gesehen und Diener des Worts gewesen sind: habe ich's auch für gut angesehen, nachdem ich alles von Anbeginn mit Fleiss erkundet habe, dass ich's dir, mein edler Theophilus, in guter Ordnung schreibe, auf dass du erfahrest den sicheren Grund der Lehre, in welcher du unterrichtet bist."

(Lukas I, 1-4)

"... ward der Engel Gabriel gesand von Gott in eine Stadt in Galiläa, die heisst Nazareth, zu einer Jungfrau, die vertraut war einem Manne mit Namen Joseph, vom Hause David; und die Jungfrau hiess Maria. Und der Engel kam zu ihr hinein und sprach:"

Soprano (Ragazzo): "Gegrüsst seist du, Hochbegnadete! Der Herr ist mit dir!"

Basso: "Sie aber erschrak über seine Rede und dachte bei sich selbst:"

Contralto: "Welch ein Gruss ist das ?"

Basso: "Und der Engel sprach zu ihr:"

Soprano (Ragazzo): "Fürchte dich nicht, Maria, du hast Gnade bei Gott gefunden. Siehe, du wirst schwanger werden und einen Sohn gebären, des Namen sollst du JESUS heissen. Der wird gross sein und ein Sohn des Höchsten genannt werden; und Gott der Herr wird ihm den Thron seines Vaters David geben, und er wird ein König sein über das Haus Jakob ewiglich, und seines Reichs wird kein Ende sein."

Basso: "Da sprach Maria zu dem Engel:"

Contralto: "Wie soll das zugehen, da ich doch von keinem Manne weiss ?"

Basso: "Der Engel antwortete und sprach zu ihr:"

Soprano (Ragazzo): "Der heilige Geist wird über dich kommen, und die Kraft des Höchsten wird dich überschatten; darum wird auch das Heilige, das von dir geboren wird, Gottes Sohn genannt werden." (Lukas I, 26-35)

II.) MARIAS LOBGESANG

Contralto: "Meine Seele erhebt den Herrn,

und mein Geist freut sich Gottes, meines Heilandes;

Denn er hat die Niedrigkeit seiner Magd angesehen;

siehe, von nun an werden mich seligpreisen

alle Kindeskinder.

Denn er hat grosse Dinge an mir getan,

der da mächtig ist und des Name heilig ist.

Und seine Barmherzigkeit währet immer für und für bei denen,

die ihn fürchten.

Er übet Gewalt mit seinem Arm und zerstreut,

die hoffärtig sind in ihres Hersens Sinn.

Er stösset die Gewaltigen vom Thron

und erhebt die Niedrigen.

Die Hungrigen füllet er mit Gütern

und lässt die Reichen leer.

Er denket der Barmherzigkeit

und hilft seinem Diener Israel auf,

Wie er geredet hat unsren Vätern,

Abraham und seinen Kindern ewiglich."

(Lukas I, 46-55)

III.) JESU GEBURT

Basso: "Da machte sich auf auch Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt Davids, die da heisst Bethlehem, darum dass er von dem Hause und Geschlechte Davids war, auf dass er sich schätzen liesse mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte. Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe; denn sie hatten sonst keinen Raum in der Herberge."

Contralto: "Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herrn Engel trat zu ihnen, und die Klarheit des Herrn leuchtete um sie; und sie fürchteten sich sehr. Und der Engel sprach zu ihnen:

Soprano (Ragazzo): "Fürchtet euch nicht! Siehe, ich verkündige euch grosse Freude, die allem Volk widerfahren wird; denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt Davids. Und das habt zum Zeichen: ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen."

Basso: "Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:"

Coro (♫): "Ehre sei Gott in der Höhe und Friede auf Erden,
und den Menschen ein Wohlgefallen" (Lukas II, 4-14)

Basso: "Und sie kamen eilend und fanden beide, Maria und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kinde gesagt war." (Lukas II, 16-17)

Coro (♫): HYMNUS

DURATA: ca 28-30'

ESECUTORI

Flauto (Fl.)

Oboe (Ob.)

Corno (Cor.)

Soprano solo (ossia Ragazzo)

Contralto solo

Basso (profondo) solo + Triangolo piccolo (Δ) ossia "Cadelnița"

Pubblico - ad libitum⁺

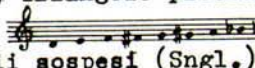
Nastro magnetico (∞)⁺⁺: - Coro (di ragazzi) - 20-35 Soprani (S.)
- 20-35 Alti (A.)

- Campanelli (C-nelli)

- Vibrafono con motore (Vibr.)

- Organo (Org.)

Percussione I: Campane (Cmp.)  , Celesta (Cel.), Vibrafono con motore (Vibr.), Triangolo piccolo (Δ), Tam-tam grande (Tamt.)

Percussione II: Campane (Cmp.)  , Temple Blocks (T.Bl.) ossia "Toaca", Sonagli sospesi (Sngl.), Vibrafono con motore (Vibr.), Campanelli (C-nelli), Triangolo piccolo (Δ), Crotalo  (Crot.)
ossia Campanelli, Tam-tam grande (Tamt.)

Campane da chiesa

Violina 1 (Vlna 1)

Violina 2 (Vlna 2)

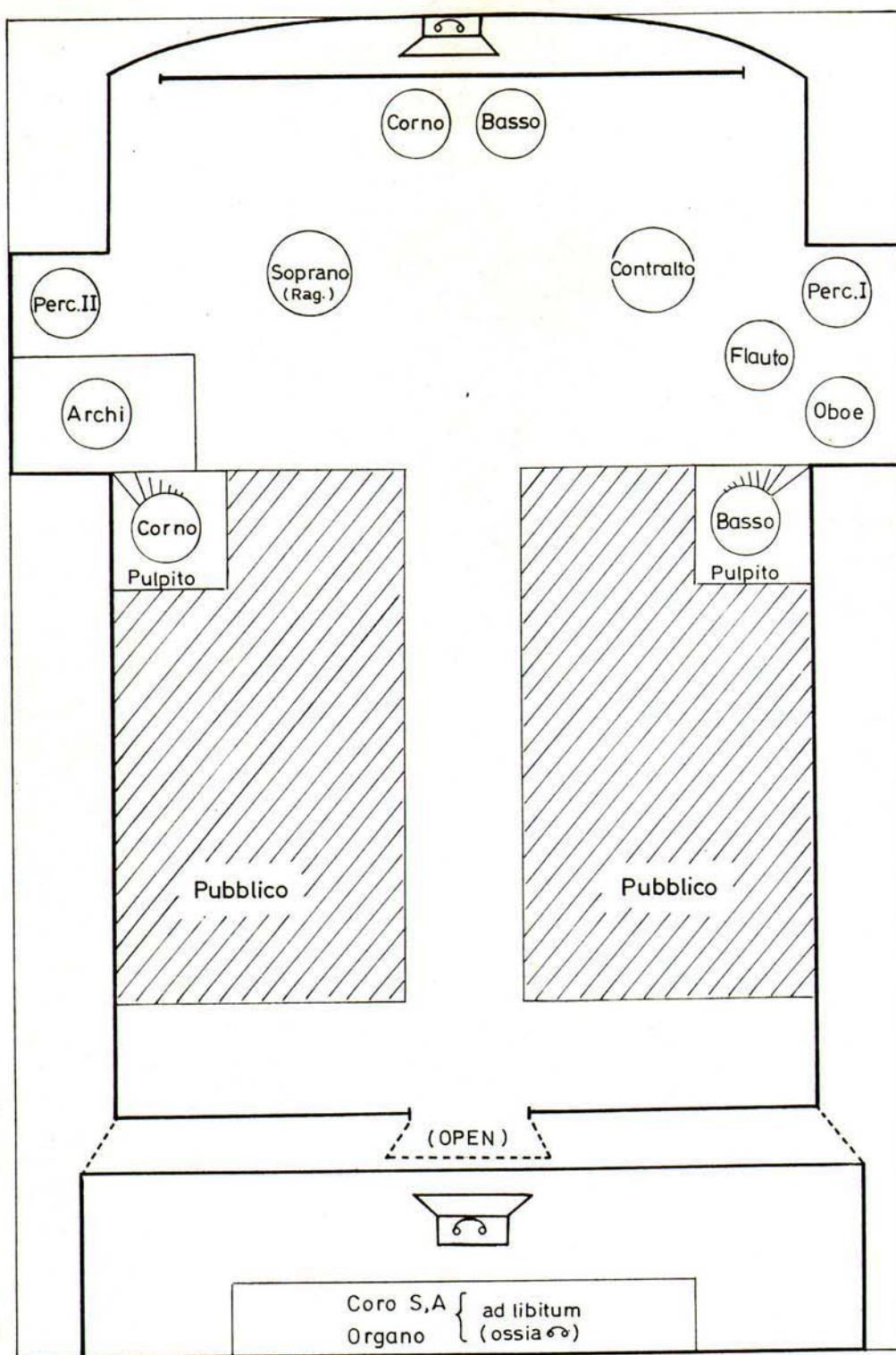
Viola (Vla)

Violoncello (Vlc.) + Sonagli sospesi (Sngl.)

Contrabbasso (Cb.) + Triangolo piccolo (Δ)

+) - Die Flugblätter, die die MOBILE (Volksmelodien zum Anlass der Weihnachten) erhalten, werden zur Verfügung des Publikums für das Endeinschreiten (- ad libitum).

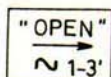
++) - Das Tonband (∞) kann durch ein direktes Eintreten des Chor und (oder) der Orgel ersetzt werden.



NB - Im äussersten Fall, kann "Percussione II" auch im rechter Querhaus daneben und auf den Instrumenten (Campane, Vibrafono, Tam-tam) von "Percussione I" spielen.

ERLÄUTERUNGEN

"OFF"



"pulpito"

- aussen, in der Nähe des Konzertraumes
- Eintritt der Interpreten in den Konzertraum
- zeitweilige Einstellung der Interpreten
- Austritt der Interpreten von dem Konzertraum
- MOBILE - melodische Abschnitte (das Beigefügte ansehen) fortlaufend (—————) oder unterbrochen (— — — —) in einer aleatorischen Reihenfolge, bis zum von der Länge der geraden Linie angegebenen Zeitschluss gesungen und gespielt. Das Endeinschreiten des Publikums, denen man die MOBILE - Stimmen zur Verfügung gestellt hat, ist "ad libitum".
- spezieller Schlüssel, der die Suchmöglichkeit zur bestern Stimmlage bedeutet, den gänzlichen Wert der gelesenen Noten im G Schlüssel beachtet.
- kreisförmiger Schlag mit einem Metallstab am Tam-tamrande.
- Hinweisung für das offene Ende (das etwa 1-3 Minuten dauert): das Publikum und die Interpreten gehen (die MOBILE singend) hinaus und trennen sich ausserhalb des Konzertraumes, in freier Luft, los. Die so zerstückelten Weihnachtslieder (in "perdendosi") werden zur forwährender vollen, umfassenden und tiefen Klangfülle der "Campane da chiesa" verschlungen werden.
- die Kanzel der Kirche

Meinen Eltern gewidmet.

NATALIS NOSTRI DOMINI IESU CHRISTI MYSTERIA

secundum Lucam

Kammeroratorium

SERBAN NICHIFOR

I. NUNTIUS

I Percussionista  (Campane) 

II Percussionista  (Campane) 

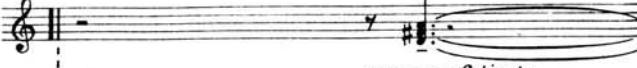
4 Solemnis $\text{♩} = \sim 60$


I Cmp. 
fff sempre fff ben marcato


II Cmp. 
fff sempre fff ben marcato


I Cmp. 



II Cmp. 


Organo 
sempre mf liscio


I Cmp. 



II Cmp. 


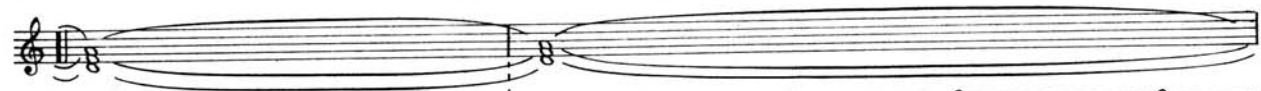
Contrabbassista Δ piccolo 
sempre fff sostenuto

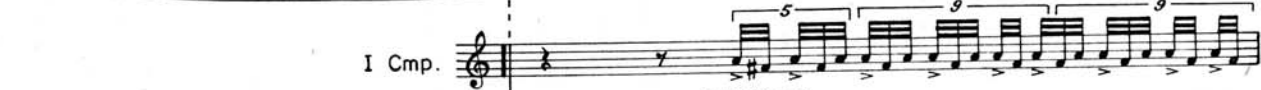
Org.  


I Cmp. 



II Cmp. 


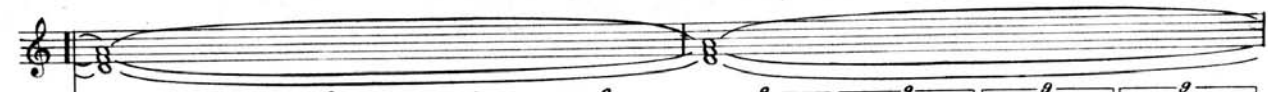
Cb. 
 Δ picc. 


Org.  


I Cmp. 
sempre fff



II Cmp. 
sempre fff



Cb. 
 Δ picc. 

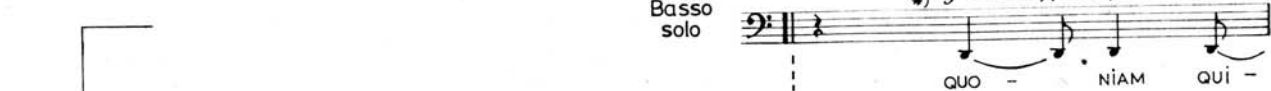
Org.  


I Cmp. 



II Cmp. 
s.fff




Cb. 
 Δ picc. 

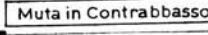
Org.  

I Cmp. 

II Cmp. 

Cb. 
 Δ picc. 

Basso solo 
 1 
 OFF 
 poco rubato
f *sonoré, quasi parlando*
 QUO - NIAM QUI -

Muta in Contrabbasso 

s.fff

* Erleichterung : (81)

Basso solo

Org.

II Cmp.

quasi parlando, molto pesante

DEM

MUL - TI CO-NATI SUNT ORDI-NA-RE-NAR-RA-TIO-NEM,

Muta in T. Bl. (Toaca)

fff

Basso solo

Org.

I Cmp.

II T. Bl. (Toaca)

Cb.

(non dim.)

QUAE IN NO-BIS COM-TE SUNT, RE-RUM:

-PLE-

sempre fff

sempre fff

(molto vibr., arco ad lib.)

sempre fff liscio

molto

Basso solo

Org.

I Cmp.

I T. Bl.

Cb.

f sonore

in altare

SI - CUT TRA - DI-DE-RUNT NO-BIS,

fff p sub.

Basso solo

Org.

II T. B.

Cb.

QUI ABi-Ni-Ti-O iP-si Vi-DE-RUNT, ET MI - NIS-TRI FU-E-RUNT SER-MO - NIS:

sempre fff

quasi parlando, molto pesante

Basso solo

VI - SUM EST ET MI - HI, AS - SE - CU-TO OMNIA A PRIN-PI-O DI-LI-GEN- EX ORDINE TI-BI SCRIBE-RE,

Org.

II T. Bl.

Cb.

sempre fff

Basso solo

OP - TI-ME TE-O - PHI - LE, (E)

Org.

II T. Bl.

Cb.

fff possibile

Basso solo

fff sonore (non dim.)

Org.

I Cmp.

II T. Bl.

Cb.

sempre fff possibile

sempre fff possibile

(molto vibr., arco ad lib.)

sempre fff liscio

Basso solo

fff sonore

UT CO - GNOS - CAS E -

Org.

I Cmp.

II T. Bl.

Cb.

f

l.v.

Basso solo

O - RUM VER - BO - RUM, DE QUI - BUS E - RU - DI - TUS ES,

Org.

Cb.

Basso solo

VE - RI - TA - TEM.

Org.

I Cmp.

sempre *fff* possibile

Cb.

Basso solo

(non dim.)

fff

2

Poco più mosso (♩ ≈ 80)

Org.

I Cmp.

Muta in Cel.

II T. Bl.

sempre *fff* possibile

fff

Muta in Sngl. e Vibr.

Vlna 1

OFF

Vlna 2

Con un Cero acceso

Vla

Con un Cero acceso

Vlc.

Muta in Sonagli sosp.

Cb.

sempre *ppp* ↔ *p* lontano

Sempre sul Mi quasi uccelli, poco rubato

d'al niente

(poco agitato)

Vlna 1 81
 Violoncellista
 Sonagli sospesi

mp *pp*

Vlna 1 81
 Vlc.
 Sngl.

gliss.

Vlna 1 81
 Vlc.
 Sngl.

Vlna 1 81
 Vlc.
 Sngl.

Vlna 1 81
 Vlc.
 Sngl.

Vlna 1 81
 Vlna 2
 Vla
 Vlc.
 Sngl.

Muta in Vlna 2

Muta in Viola

I Cel.* *pp ↔ mp* *legatissimo, quasi mormorando*

(sempre Pedala)

Vlna 1

Vlc. Sngl.

Muta in V-cello

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

* Die Versetzungszeichen ändern nur die Noten, die sie verzeichnen.

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

mp *sonore*

morendo

Soprano
(Ragazzo)
Solo

Contralto
Solo

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

I Cel.

Con un Cero acceso

Con un Cero acceso

Soprano
(Ragazzo)
Solo

Contralto
Solo

I Cel.

I Cel.

Vlna 1

Sul ponticello, a punta d'arco
(Sul La, sempre vibrato)

d'al niente *pp* *gliss.* *mp cantabile e*

I Cel.

Vlna 1

gl. *fluido* (Sul Re) (Sul La) *gl.* *gl.*

I Cel.

Vlna 1

(Sempre Sul Re) *gl.*
sempre *mp* *legatissimo*

I Cel.

Vlna 1

(Sempre Sul La)

poco

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

Vlna 1

I Cel.

(i.v.)

Vlna 1

molto *mf espressivo*

I Cel.

(sempre Pedale)

Vlna 1

(Sempre Sul Re)

I Cel.

p semplice

Vlna 1

p espressivo

I Cel.

Vlna 1

I Cel.

5

I.v.

Vlna 1

(Sempre Sul La)

(9)

molto espress.

I Cel.

5

p semplice

Vlna 1

(non tremolo)

p liscio

I Cel.

(tremolo)

pp lontano

(non tremolo)

poco

I Cel.

(I.v.)

(I.v.)

poco agitando

II Sonagli sosp.

poco vibrato

mp

sempre *pppp* lontano

molto poco vibr. arco ad lib.

Cb.

sempre *pppp* liscio, quasi organo

L'istesso tempo (♩ = ~80)

3

pp dolce, quasi falsetto

Basso Solo

MIS - SUS EST AN - GE - LUS GA - BRÌ - EL A

I Cel.

(l.v.)

(sempre Pedala)

II Sngl.

sempre p sonore

Vlna 1

Vlna 2

con sord.

poco vibr.

con sord.

sempre ppp liscio, quasi organo

poco vibr.

Vla

con sord.

sempre ppp liscio, quasi organo

poco vibr.

Vlc.

con sord.

sempre ppp liscio, quasi organo

poco vibr.

Cb.

Basso Solo

DE - O IN CI - VI - TA - TEM GA - LI - LAE - AE, CUI

I Cel.

(l.v.)

(l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Basso Solo

NO - MEN NA - ZA - RETH, AD VIR - GI - NEM DES - PON - SA -

poco

I Cel.

(l.v.)

(l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.

Basso Solo

TAM VI - RO, CUI NO - MEN E - RAT IO - SEPH, DE

I Cel.

(l.v.)

(l.v.)

II Sngl.

Vlna 2

Vlna

Vlc.

Cb.

Basso Solo

DO - MO DA - VÍD, ET NO - MEN VÍR - GI - NIS MA - RI - A.

poco rall.

poco gliss.

I Cel.

(l.v.)

II Sngl.

Muta in Vibr.

I.v.

p secco

Vlna 1

(Sul Mi)

Vla

Vlc.

Cb.

Basso Solo

ET ÍN - GRES - SUS AN - GE - LUS AD E - AM DÍ - XÍT:

poco rubato

Soprano (Ragazzo) Solo

4

a tempo

mp cantabile

A - VE

I Cel.

(sempre Pedala)

II Vibr.

(sempre Pedala)

Muta in Sngl.

sempre **ppp** lontano

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

GRA - TI - A PLE - NA; DO - MI - NUS TE - CUM; BE - NE -

I Cel. (l.v.)

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo

DIC - TA TU IN MU - LI - E - RI - BUS. —

Basso Solo

p quasi parlando

QUAE CUM A - U - DIS - SET, TUR - BATA EST IN SER - MO - NE

I Cel. (l.v.)

II Sngl.

Vlna 1

Vlna

Vlc.

Cb.

Muta in Vibr.

l.v.

Contralto Solo *poco rall.* *poco rubato* *mp dolce* $\frac{2}{4} \left(\frac{4}{8} \right)$ **3**

QUA LIS ES-SET ÍS-TA SA-LU-TA-TÍ-O

Basso Solo *9* *3* *P* *5* *ET A-IT AN-GE-LUS E - Ì*

I Cel. (i.v.) *pp* \leftrightarrow *mp* (sempre Pedala) **Muta in Sngl.**

II Vibr. *p secco* (sempre Pedala)

Vlna 2

Vla

Vlc.

Cb.

Soprano Solo **3** *a tempo* *mf molto cantabile* **4** **3**

NE TI - ME-AS MA - RI - A, ÌN - VE -

Basso Solo

I Cel. *legatissimo, quasi mormorando*

II Sngl. *sempre pppp lontano*

Vlna 2

Vla

Vlc.

Cb.

3 4 8

Soprano Solo

Ni - STI E - NIM GRA - TI - AM A - PUD DE (leggiero) UM,

I Cel.

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

6 8

EC - CE CON - CI - PI - ES IN U - TE - RO, ET PA - RI - ES

I Cel.

II Sngl.

Vlna 2

Vla

Vlc.

Cb.

7
8

poco rubato (quasi parlando)

Soprano Solo
FI - LI - UM, ET VO - CA - BIS NO - MENE - IUS IE - SUM, HIC E - RIT MAG - NUS, ET

I Cel.
(l.v.) *mp* (l.v.) (sempre Pedala)

II Sngl.
mf sonore Muta in Vibr. l.v. *p* secco

Vlna 2
Vla
Vlc.
Cb.

8 **9** **4** **8** **5**
8 8 8 8 8

Soprano Solo
FI - LI - US AL - TIS - SI - MI VO - CA - BI - TUR, ET DA - BÏT ÎL - LI DO - MI - NUS DE - US

poco rall. *a tempo* *molto espressivo*

I Cel.
(l.v.) *sempre p* sonore

II Vibr.
(sempre Pedala)

Vlna 1
sempre pppp liscio e dolce, come eco

Vlna 2
sempre pppp liscio e dolce, come eco

Vla
sempre pppp liscio e dolce, come eco

Vlc
sempre pppp liscio e dolce, come eco

Cb.
sempre pppp liscio, quasi organo (arco ad lib.)

5 7 6 7 6

Soprano Solo

SE-DEM DA - VÍD PA - TRÍS E - IUS; ET REG-NA - BÍT ÍN DO-MO ÍA - COB

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6 8(4)

Soprano Solo

ÍN AE-TER-NUM, ET REG-NÍ E - IUS NON E-RÍT FÍ - NIS.

Basso Solo

quasi parlando

DÍ-XIT AU-TEMMA-

I Cel.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

molto rallentando **5/4**

Soprano Solo

tis-si - mi O-BUM-BRA-BIT TI - Bi, i - DE-O-QUE ET QUOD NAS-CE - TUR EX TE SANG-TUM, VO - CA - Bi - TUR

I Cel.

II Vibr.

Vlna 2

Vla

Vlc.

5/4 *pp lontano* **4/5** *non dim.* **3/4** **Maestoso** ($\text{♩} \approx 40$)

Soprano Solo

Fi - Li - US DE - i.

I Cel.

II Vibr.

Muta in Vibr.

Muta in C-nelli

3/4 **5/4** **2/4**

Org.


4' 8' in rilievo

8' legatissimo


8' legatissimo

8' legatissimo

ff sonore ma dolce

Org. 

5/4 3/4 5/4

Org. 


5/4 3/4

fff

Org. 

5/4 3/4 (2', 4', 8') 6/4 5/4

(8', 16')

Org. 

5/4 7/4 G.P. 5/4 G.P. (11')

lasciar vibrare naturalmente (in Salà)

attacca

II. CANTUS MARIAE

Allegretto (♩ = ~ 104), poco rubato

Fl. *p* molto cantabile

Org.

8 OFF 10 8 7 8

Fl. 6 8 9 8

Fl. 2 8 7 8 6 8 9 8

Fl. 4 8 8 1 8 Allegro (♩ = ~ 144) 6 8 12 8

Contralto Solo *mp* molto cantabile

Vla. *sempre pp* liscio, poco vibrato

Cb. *sempre pp* liscio (arco ad lib.)

MA - GNI - FI - CAT A - NI - MA ME -

via sord.

Fl. 12 8 8 5 8

Contralto Solo *pp* liscio

Vla.

Cb.

A DO - MI - NUM: ET E - XUL - TA - VIT SPI - RI - TUS ME - US

Contralto Solo

8 6 10 8 8 7

IN DE - O, IN DE - O SA-LU-TA-RE ME - O,

I Vibr. con motore

pp sonoro *pp*

Vlna 2

sempre pp liscio

Vla

Cb.

Contralto Solo

7 6 7 13 8

IN DE - O, IN DE - O SA-LU-TA-RE ME - O.

I Vibr.

pp *pp*

Vlna 1

ppp *poco*

Vlna 2

non cresc.

Vla

poco

Cb.

non cresc.

Contralto Solo

8 2 6 10 8 7

Animato ($\text{♩} = \sim 126$)

QUI - A RES-PE-XIT HU-MI-LI-TA-TEM AN - CIL-LAE SU - AE: EC-CE E - NIM EX HOC

I Vibr.

pp *pp*

Vlna 1

p molto cantabile

Vlna 2

simile

sempre pp liscio

Vla

vibr. normale

Vlc.

sempre pp liscio

Cb.

7 8 12 8 8 8

Fl. *p* *dolcissimo*

Contralto Solo

BE - A - TAM ME DÌ - CENT OM - NES GE - NE - RA - TÌ - O - NES. QUI - A FE - CÌT

I Vibr. *p* *p*

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

6 8 11 8 9 8 12 8 8

Fl. *poco*

Contralto Solo

MÌ - HÌ MA - GNA QUI PO - TENSEST - ET SANC - TUM NO - MEN E - IUS. *poco*

I Vibr. *pp* *pp*

Vlna 1 *poco*

Vlna 2 *pp* *poco*

Vla *poco*

Vlc. (non trem)

Cb.

8 ³ Allegro (♩ = ~ 132) 7 11 8

Fl. *p cantabile*

I Vibr. *pp* *pp*

II C.-nelli *pp dolce*

Vlna 1 *sempre pp liscio*

Vlna 2

Vla *p cantabile*

Vlc.

Cb.

8 7 11 5 6

Fl.

I Vibr. *pp* *pp*

II C.-nelli

Vlna 1

Vlna 2

Vla *simile*

Vlc.

Cb.

6/8 9/8 5/8 poco rall. 12/8 8/8

Fl.

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

pp *pp* *pp*

l.v.

8/8 4 10/8 8/8

Allegretto (♩ = 112)

Fl.

Contralto Solo

mp dolce

ET MI-SE-RI-CORDI-A E-IUS A PRO-GE - NI-E IN PRO-GE-NI-ES TI-MEN - TI - BUS E - UM.

I Vibr.

II C-nelli

pp dolce

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

sempre pp liscio

p dolcissimo

v simile

pp

7 8 9 10

Fl.

Contralto Solo

FE - CĪT PO-TEN-TĪ-AM ĪN BRA-CHĪ-O SU - O: DĪS-PER-SĪT SU-PER-BOS MEN-TE COR - DĪS SU - Ī.

I Vibr.

pp

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

10 7 11

8 8 8

Fl.

Contralto Solo

DE-PO-SU-ĪT PO - TEN - TES DE SE - DE, ET E-XAL-TA - VĪT HU-MĪ - LES.

I Vibr.

sempre *p*

II C-nelli

Vlna 1

Vlna 2

p cantabile

sim.

Vla

Vlc.

Cb.

11 8 8 12 8 8

Fl. *poco*

Contralto Solo
E - SU-RÌ-EN - TES ÌM-PLÈ - VIT BO - NIS: ET DÌ-VÌ - TES DÌ-MÌ-SÌT Ì - NA - NES.

I Vibr. *I.V. poco*

Vlna 1 *poco*

Vlna 2 *poco*

Vla

Vlc.

Cb.

8 8 5 12 8 8 9 8 8

Fl. *p poco giocoso*

I Vibr. *pp come eco*

II C-nelli *p poco giocoso*

Vlna 1 *p poco giocoso* *sim.*

Vlna 2 *pp*

Vla *p poco giocoso* *sim.*

Vlc. *pp*

8 8 9 8 13 8 7 8 6

Fl. *Muta in Trgl.*

I Vibr.

II C-nelli

Vlna 1

Vlna 2

Vla

Vlc.

6 8

Fl. *ppp* *molto*

Ob. *ppp* *molto*

Cor. *OFF* *p* *mp* *molto*

I Δ picc. *pppp* *molto*

II C-nelli *p* *molto* *Muta in Trgl.*

Vlna 1 *ppp* *molto*

Vlna 2 *sub ppp* *molto*

Vla *ppp* *molto*

Vlc. *sub ppp* *molto*

Fl. *ff dolce molto*

Ob. *ff dolce molto*

Cor. *ff dolce molto*

Contralto Solo *mp tranquillo*

I Δ picc. *mf molto*

II Δ picc. *mp molto*

Vlna 1 *ff dolce molto pp*

Vlna 2 *ff dolce molto pp*

Vla *ff dolce molto pp*

Vlc. *ff dolce molto pp*

6 Allegro (♩ = ~ 132)

Fl. **12**

Ob. **8**

Cor. *P tranquillo e molto cantabile*

Contralto Solo *e molto cantabile*

I Vibr. *CE - PIT IS - RA - EL PU - E - RUM SU - UM, RE - COR - DA -*

I Δ picc. *sempre p come eco* **Muta in Vibr.**

II Δ picc. *fff poss. i.v.*

Vlna 1 *sempre pp liscio (arco ad lib.)*

Vlna 2 *sempre pp liscio (arco ad lib.)*

Vla *sempre pp liscio (arco ad lib.)*

Vlc. *sempre pp liscio (arco ad lib.)*

Cb. *sempre pp liscio (arco ad lib.)*

10 8 4 8 6 8 9 8

Ob.

Contralto Solo

TUS MI-SE-RÍ-COR - DÍ-AE SU - AE SÍ CUT LO-CU-TUS EST AD PA - TRES

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

9 8 5 8 6 8 13 8 9 8

Ob.

Contralto Solo

NOS - TROS, A - BRA - HAM, ET SE - MÍ-NÍ E-IUS ÍN SAE-CU-LA.

I Vibr.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

7 **Prestissimo** (♩ = 216) **11**

Fl. *mp cantabile*

Ob. *mp cantabile*

Contralto Solo

C-nelli *p sonoro*

Vlna 1 *mp dolce*

Vlna 2 *mp dolce*

Vla *mp dolce*

Vlc. *mp dolce*

Cb. *mp dolce*

9 **11** **9** **8** **7**

Fl.

Ob.

Contralto Solo

I Vibr. *p sonoro*

Vlna 1

Vlna 2 *mf cantabile*

Vla

Vlc. *mp cantabile* *sim.*

Cb.

7 8 6 8 9 8 12 8 7 8

Fl. *p* *sonoro* *p* *sempre pp*

Ob.

Contralto Solo

II Tamt. grande

Vlna 1 *mp cantabile* *sim.*

Vlna 2 *sim.*

Vla *mp cantabile* *sim.*

Vlc. *mp cantabile*

Cb.

7 8 6 8 9 8 (pochissimo allargando)

Fl. *p dolce* *molto*

Ob.

Contralto Solo *sempre mp dolce* *molto*

II Tamt. *non cresc.*

Vlna 1

Vlna 2 *pp dolce* *molto*

Vla *pp dolce* *non cresc.*

Vlc.

Cb. *attacca*

III. NATALIS

4
4 Solemnis
♩ = 60

Fl. *f* sonoro *molto* *fff* ben sostenuto

Ob. *fff* ben sostenuto

Contralto Solo *f* sonoro (*non dim.*)

I Cmp. *sub. fff* ben marcato *l.v.*

I Cmp. *sempre fff* ben marcato

II Tamt *p* *Muta in Campana*

Vlna 2 *f*

Vla *p* *molto* *f*

Fl. *p*

Ob. *p*

Cor. *in pulpito sinistro*

Basso Solo *in pulpito destro*

I Cmp. *sempre fff* ben marcato

II Cmp. *sempre fff* ben marcato

Fl.

Ob.

Org.
4'

sempre mp liscio

I Cmp.

II Cmp.

1

Fl.

Ob.

sempre in posizione II → Corno in Mi (effetto)

Cor.
f *sonore*

Basso Solo
ff *sonore quasi parlando*

A - SCEN - DIT AU - TEM ET IO - SEPH A GA - LI - LAE - A DE CI - VI - TA - TE NA - ZA - RETH IN IU -

Org.

I Cmp.
i.v.

II Cmp.
i.v.

Vlna 2
Sul Sol
sempre liscio (arco ad lib.)
Sul La

Vlc.
sempre mp liscio (arco ad lib.)

* Erleichterung: (8↑)


Car. 


Basso Solo 
DAE-AM IN CI-VI-TA-TEM DA-VID, QUAE VO-CA-TUR BE-THLE-

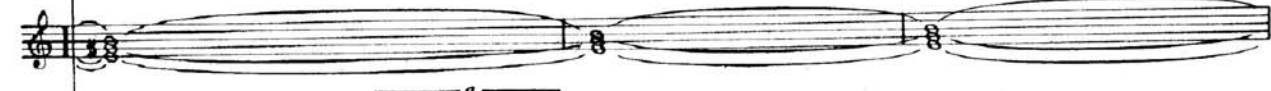
Org. 

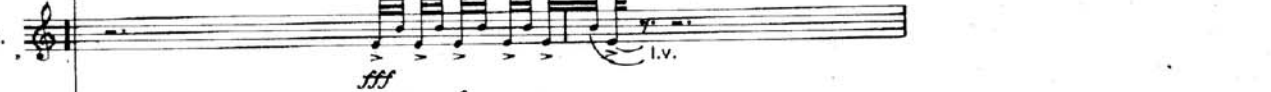
Vlna 2 


Vlc. 2 


Cor. 


Basso Solo 
HEM:

Org. 

I Cmp. 
fff I.v.

II Cmp. 
fff I.v.

Vlna 2 

Vlc. 

Cor. 

Org. 

I Tamt. grande 
sempre *p* sonoro

Vlna 2 
mp molto

Vlc. 
mp molto

Cb. 
ppp molto

accelerando

2 $\text{♩} = \sim 60$

Cor. *f* *giocosso (quasi glissando armonico)*

Org. 60

I Tamt.

II Sngl. *pp* *sonore*

Vlna 1 *ffp* *molto sul ponticello*
col legno battuto *ffp*

Vlna 2 *sempre f* *sonore*

Vla *ffp* *molto sul ponticello* *ffp*

Vlc. *f*

Cb. *f*

accelerando

Cor. *f*

Org. 60

I Tamt.

II Sngl.

Vlna 1 *ffp* *ffp* *ffp*

Vlna 2

Vla *ffp* *ffp*

Vlc.

Cb.

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ffp

ff

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

col legno battuto

sempre f

col legno battuto

arco normale

molto

ffp

precipitando

Fl.

Ob.

Org.

I Tamt.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Muta in Vibrafono I.V.

4 Subito Tempo I $\text{♩} = \sim 60$

Basso Solo

ff dolce

UT PRO - FI-TE-RE-TUR CUM MA - RI - A DES-PON-SA-TA SI-BI U - XO-RE PRAG-NAN-TE. — FAC —

Org.

I Vibr.

mp

col legno battuto

Vla

sempre mp ritmico

Vlc.

Cb.

(sempre ff sostenuto)

Subito $\text{♩} = \sim 152$

Fl. *ff sostenuto*

Ob. *ff sostenuto*

Basso Solo
TUM EST AU-TEM CUM ESSENT I-BI IM-PLE-TI SUNT DI-ES UT PA-RE

Org. *mp*

I Vibr. *mp* **Muta in Campane** (2 martelli) *ff*

II Sngl. *mp* *sonore*

Vlna 1 *ff* *galo* *54* *gliss. arm.*

Vlna 2 *ff* *col. legno battuto*

Vla. *col. legno battuto*

Vlc. *col. legno battuto*

Cb. *col. legno battuto*

Fl. *(non dim.)*

Ob. *(non dim.)*

Basso Solo
RET.

Org. *RET.*

I Cmp. *sempre arco normale*

II Sngl. *sempre arco normale*

Vlna 1 *sempre arco normale*

Vlna 2 *sempre arco normale*

Vla. *f dolce quasi uccelli*

Vlc. *col legno battuto*

Cb. *col legno battuto*

Fl.

Ob.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

gliss arm.

glissando

Subito $\text{♩} = \sim 76$

Subito $\text{♩} = \sim 152$

Fl.

Ob.

Cor.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

f deciso, quasi gliss. armonico

(lascia)

col legno battuto

arco normale

f dolce quasi uccelli

Subito $\text{♩} = \sim 76$

Fl.

Ob.

Cor.

Basso Solo

Org. 6/8

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

ff dolce

ET PE-PE-RIT FI-LI-UM

secco

(sul ponticello) glissando

f *sub.* arco normale

ff sostenuto

5

Fl.

Ob.

Cor.

Basso Solo

Org. 6/8

II Sngl.

Vlc.

Cb.

SU-UM PRİ-MO-GE-Nİ-TUM, ET PAN-NIS E-UM İN VOL-VİT, ET RE-CLİ - NA-VİT, E-UM İN PRAE-SE-PI-O:

p molto

p molto

Subito $\text{♩} = \sim 152$

Fl. *fff gaio*

Ob. *fff*

Cor.

Basso Solo

Org.

I Cmp

II Sngl.

Vlna 1 *gliss. arm.*

Vlna 2 *gliss. arm.*

Vla

Vlc.

Cb. *fff sostenuto*

Fl.

Ob.

Cor.

Org.

I Cmp.

II Sngl.

Vlna 1

Vlna 2

Vla

Vlc.

Cb. *gl. arm.*

Sul Mi

poco a poco accelerando

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.
63

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

Fl.

Ob.

Cor.

Org.
63

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

Vlc.

Cb.

(♩ = ~168)

6 Subito tempo I (♩ = ~60)

Cor. *fff* sonoro, padiglione in aria

Basso Solo *fff* possibile *fff* *a* (9)
QUI - A NON E - RAT E - IS LO - CUS - IN DI -

Org. 6/8

I Cmp. *sf* *t.v.*

I Tamt. *fff* *t.v.*

II Cmp. *sf* *t.v.*

Basso Solo *fff* *molto*
VER - SO - RI - O.

Org. 6/8 *mf* *molto*

6 **7** **8** **OFF** **OFF** **OFF**
Meno mosso ♩ = ~40-60 con sord.

Cor. *pp* *eco* *poco*

Contralto Solo *p dolce* *pp* *eco* *poco*
ET PAS - TO - RES E - RANT IN REGI - O - NE E - A - DEM VI - GI - LAN - TES.

Basso Solo *sf* *t.v.*

Org. 6/8 *fff* *t.v.*

I Cmp. *sf* *t.v.* **Muta in Celesta**

II Cmp. *sf* *t.v.* *sempre pp sonoro*

Vlna 1 con sord., poco vibr. *pp* liscio (arco ad lib.) con sord., poco vibr.

Vlna 2 con sord., poco vibr. *pp* liscio (arco ad lib.) con sord., poco vibr.

Vla *pp* liscio (arco ad lib.)

7 4

6 4 8 4

Cor. *pp lontano*

Contralto Solo

ETCUS-TO-DI-EN-TES VI-GI-LI-AS NOC-TIS SUPER-GEM SU-UM. ET EC-CE AN-GE-LUS DO-NI STE-TIT IUX-TA IL-LOS,

II Cmp. *pp*

Vlna 1

Vlna 2

Vla *poco vibrato*

Vlc. *pp liscio*

8 4

4 4

Contralto Solo

ET CLA-LI-TAS DE- i CIR-CUM-FUL-SIT IL-LOS,

II Cmp. *pp*

Vlna 1

Vlna 2

Vla

Vlc.

4 4 5 4 6 4

Contralto Solo

ET TI-MU-E-RUNT TI-MO-RE MAG-NO. ET DI-XIT IL-LIS AN-GE-

I Cmp. *pp*

Vlna 1 *sempre pp*

Vlna 2

Vla

Vlc.

Cb.

6/8 **8** **Tempo primo** ♩ = ~ 60 **5/4** **8/4**

Soprano Solo
mp dolce
 NO - LI - TE TÌ - ME - RE : EC - CE E - NÌM E - VAN - GE - LÌ - ZO VO - BÌS —

Contralto Solo
 LUS:

I Cel.
sempre pp ↔ mp legatissimo *quasi mormorando*

I Cmp.
pp *pp* *pp* *pp*

Vlna 1
Vlna 2

Vla
(arco ad lib.)
sempre pp liscio

Vlc.
sempre pp liscio

Cb.
sempre pp liscio

8/4 **6/4** **4/4** *poco rall.*

Soprano Solo
 GAU - DÌ - UM MAG - NUM, QUOD E - RIT OM - NÌ PO - PU - LO : QUI - A NA - TUS VO - BÌS HO - DÌ - E — SAL - VA -
 EST

I Cel.
(1a)

II Cmp.
pp *pp* *pp* *pp* *pp* *pp*

Vla
Vlc.
Cb.

4 $\text{♩} = \sim 80$ *p dolce e fluide, poco in rilievo* 5 4

Fl.

Soprano Solo *mf dolce*
TOR, QUI EST CHRIS-TUS DO-MI-NUS IN CI-VI-TA-TE

I Cel.

II Cmp.

Vlna 1' *sempre pp come eco*
Sul pont. a punta d'arco
(Sul Re) sempre vibr.
d'al niente *pp* *gliss.* *mp cantabile*

Vla *sempre pp liscio*

Vlc. *sempre pp liscio*

Cb. *sempre pp liscio*

4 4

Fl.

Soprano Solo
DA — vld

I Cel.

II Cmp.

Vlna 1' *gliss.*
e fluide poco in rilievo *poco*

Vla

Vlc.

Cb.

Fl.

Soprano Solo

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

sempre ~~mp~~ legatissimo

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

poco

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl. *sempre pp liscio*

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

Fl.

I Cel.

II Cmp.

Vlna 1

Vla

Vlc.

Cb.

molto

mf espress.

l.v.

Fl. *pp*

Soprano Solo
ET HOC VO - BIS si - GNUM:

I Cel. *sempre Pedala*

II Cmp.

Vlna 1 (9) (Sul Sol)

Vlna 2 *sempre pp* *Sul Re*

Vla.

Vlc.

Cb.

Soprano Solo *pp misterioso*
IN - VE - NI - E - TIS IN - FAN - TEM PANNIS IN - VO - LU - TUM ET PO - SI - TUM IN PRAE -

I Cel.

II Cmp.

Vlna 1 (Sul Re) *p espress.*

Vlna 2 *liscio (arco ad libitum)*

Vla.

Cb.

Soprano Solo

SE - pi - o.

I Cel.

II Cmp.

Vlna 1

Vlna 2

Cb.

molto espress.

p liscio

(non tremolo)

I Cel.

II Cmp.

Vlna 1

Vlna 2

Vla

Cb.

ppp come eco

pp lontano

sempre ppp liscio (arco ad lib.)

(non trem.)

Org.

I Cel.

II Cmp.

Vlna 1

Vlna 2

Vla

Cb.

pp sonoro

sempre pp sonoro

non dim.

non dim.

non dim.

8', 16'

Muta in Tamt.

9 Tempo primo ♩ = ~ 60

Basso Solo *OFF* *f pauroso* *g* *5* *g* *g*

ET SU-BÍ-TO FAC-TA EST CUM AN-GE-LO MUL-TI-TU-DO MÌ - LÌ-TÌ-AE CE-LES-TIS LAU-DAN-TÌ-UM DE-UM,

Org.

I Cel. *Muta in Campane*

II Tamt.

Vlna 2

Basso Solo

ET DÌ - CEN - TÌ - UM

Coro (Ragazzi)

S. GLO-RÌ-A ÌN AL-TIS-SÌ-MIS DE - O, ET ÌN

A. GLO-RÌ-A ÌN AL-TIS-SÌ-MIS DE - O, ET ÌN

Org. *2', 4', 8'* *8'* *(8', 16')*

II Tamt. *non cresc.* *sub. ff sonore*

Vlna 2

Basso Solo *ff piccatamente*

Coro

S. TER-RA PAX HO - MÌ - NÌ - BUS BO-NAE VO-LUN - TA - TÌS.

A. TE - RA PAX HO - MÌ - NÌ - BUS BO-NAE VO-LUN - TA - TÌS.

Org. *sempre ff*

II Tamt. *(sul Re) sempre *mf* sostenuto*

Vlna 2 *sempre *pp* liscio (arco ad lib.)*

(9)

Basso Solo

VE-NE-RUNT FES-TI-NAN-TES ET IN VE-NE-RUNT MA-RÌ-AM, ET IO-SEPH, ET IN-FAN-TEM PO-SI-TUM IN PRAE-

Org.

II Tamt

Vlna 2

Basso Solo

SE-PI-O. ———

vi - DEN-TES AU - TEM COG-NO-VE-RUNT DE

Coro

S. GLO - RÌ - A

A. GLO - RÌ - A

Org.

II Tamt

Vlna 2

sempre ff

molto ff

sempre pp liscio

Basso Solo

VER-BO, QUOD DÌCTUM E-RAT IL - LIS ——— DE ——— PU - E-RO HOC...

Org.

II Tamt

Vlna 2

fff poss.

fff organo pleno

Mute in Camp (l.v.)

10

Org.

Org.

Org.

Org.

11 Sub. $\text{♩} = \sim 66$
moestoso, ma dolce

Coro
 S. *poco gliss.*
 A. *in rilievo*

C-nelli
legatissimo

Vibr.
legatissimo

Org.
(8', 16')

S. Coro

A.

C-nelli

Vibr.

Org.

First system of the musical score. It features five staves: Soprano (S.) and Alto (A.) for the Choir (Coro), Cello (C-nelli), Violoncello (Vibr.), and Organ (Org.). The Soprano and Alto parts have long, flowing melodic lines. The Cello and Violoncello parts provide harmonic support with arpeggiated figures. The Organ part consists of sustained chords and moving lines in both hands. The system is marked with a double bar line at the end.

S. Coro

A.

C-nelli

Vibr.

Org.

Second system of the musical score. It continues the same instrumentation as the first system. The Soprano and Alto parts continue their melodic development. The Cello and Violoncello parts maintain their arpeggiated texture. The Organ part features more complex chordal structures. The system is marked with a double bar line at the end.

poco sietando

sempre fff dolce

Sub. $\text{♩} = \sim 76$

S. Coro

A.

C-nelli

Vibr.

Org.

Third system of the musical score. It includes performance instructions: *poco sietando* (slowing down a little) and *sempre fff dolce* (always fortissimo and dolce). A tempo marking *Sub. ♩ = ~ 76* is also present. The Soprano and Alto parts have a more active role, with the Soprano part showing a *poco cresc.* (slight increase in volume). The Cello and Violoncello parts continue with their arpeggiated figures. The Organ part features sustained chords and moving lines in both hands. The system is marked with a double bar line at the end.

60

S.

Coro

A.

C-nelli

Vibr.

Org.

vd

==

60

S.

Coro

A.

C-nelli

Vibr.

Org.

I Cmp.

II Cmp.

f

f

12 Grandioso $\text{♩} = \sim 84$ sempre *fff* dolce

Fl. *sempre fff dolce*

Ob. *sempre fff dolce*

Soprano Solo *sempre fff dolce*

Contralto Solo *sempre fff dolce*

△ Basso solo
"CADELNIȚA"
sempre fff dolce

+ CAMPANE DA CHIESA (sine al Fine)

S. Coro *sempre fff dolce*

A. Coro *sempre fff dolce*

C-nelli *sempre fff dolce*

Vibr. *sempre fff dolce*

Org. *sempre fff dolce*
(8', 16', 32')

I Cmp. *fff*

II Cmp. *fff*

Vlna 1 $\text{♩} = 152$, sempre sul Re
sempre fff dolce *sempre fff sul pont.*

Vlna 2 *sempre fff dolce* *sempre fff sul pont.*

Vla *sempre fff dolce* *sempre fff sul pont.*

△ Vlc. *sempre fff dolce*

△ Cb. *sempre fff dolce*

Fl.

Ob.

Soprano Solo

Alto Solo

△ Basso solo)

S. Coro

A. Coro

C-nelli

Vibr.

Org.

I Cmp.

II Cmp.

Vlna 1

Vlna 2

Vla

△ Vic.

△ Cb.

Fl.

Ob.

Cor. in altare

*sempre **ff** possibile, padiglione in aria
(in posizione IV)*

in rilievo

Soprano Solo

Alto Solo

Δ (Basso solo)

S.
Coro

A.

C-nelli

Vibr.

Org.

I Cmp. Muta in Δ

II Cmp. Muta in Δ

Vlna 1

Vlna 2

Vla

Δ Vlc.

Δ Cb.

Fl. Vox \uparrow *sempre fff dolce*

Ob. Vox \uparrow *sempre fff dolce*

Cor. *(non dim.)* Vox \uparrow *sempre fff dolce*

Soprano Solo \uparrow

Alto Solo \uparrow

Basso solo Δ Vox (ossia fischiare) *sempre fff dolce*

Pubblico (Vox) Δ *sempre fff dolce*

S. Coro

A. Coro

C-nelli

Vibr.

Org. *sempre fff sonore*

I Δ *sempre fff dolce*

II Δ *sempre fff dolce*

Archi Vox (ossia fischiare) *sempre fff dolce*

Vlna 1 \ominus *sempre fff dolce*

Vlna 2 \ominus *sempre fff dolce*

Vla \ominus *sempre fff dolce*

Vlc. Δ *sempre fff dolce*

Cb. Δ *sempre fff dolce*

Fl. (Vox)
 Ob. (Vox)
 Cor. (Vox)
 Soprano Solo
 Alto Solo
 Basso solo)
 Pubblico
 S. Coro
 A. Coro
 C-nelli
 Vibr.
 Org.
 I Δ
 II Δ
 Vox (Archi)

Vox sempre *fff* dolce
 I.v. A
 sempre *fff* sonoro
 Vox sempre *fff* dolce
 I.v. A
 Vox sempre *fff* dolce
 I.v. A

(8', 16', 32')

MOBILE *

Respirare ad libitum

① $\text{♩} = 120$

② $\text{♩} = 160$

③ $\text{♩} = 80$

④ $\text{♩} = 100$

⑤ $\text{♩} = 120$ molte volte

⑥ $\text{♩} = 96$

⑦ $\text{♩} = 80$

⑧ $\text{♩} = 96$

⑨ $\text{♩} = 144$

⑩ $\text{♩} = 120$

⑪ $\text{♩} = 60$

* Rumänische Volksmusik zum Anlaß der Weinachterung.

Musical score for a piece in D major, featuring 27 numbered measures. The score is written for a single melodic line on a treble clef staff. It includes various musical notations such as eighth notes, sixteenth notes, and slurs. Measure numbers 12 through 27 are indicated on the left, along with their corresponding tempo markings (e.g., $J = 80$, $J = 120$). The piece concludes with the instruction "molte volte" at the end of measure 16.

28 $\text{♩} = 168$

29 $\text{♩} = 89$

30 $\text{♩} = 168$

31 $\text{♩} = 232$

32 $\text{♩} = 126$

33 $\text{♩} = 64$

34 $\text{♩} = 58$

35 $\text{♩} = 70$

36 $\text{♩} = 70$

37 $\text{♩} = 88$

38 $\text{♩} = 184$

39 $\text{♩} = 60$

40 $\text{♩} = 136$

41 $\text{♩} = 90$

42 $\text{♩} = 168$ *molte volte*

43 $\text{♩} = 184$

44 $\text{♩} = 250$

45 $\text{♩} = 120$

46 $\text{♩} = 112$

47 $\text{♩} = 240$

48 $\text{♩} = 140$

49 $\text{♩} = 144$

50 $\text{♩} = 100$

51 $\text{♩} = 120$

52 $\text{♩} = 90$

53 $\text{♩} = 102$

54 $\text{♩} = 152$

55 $\text{♩} = 72$

56 $\text{♩} = 152$

57 $\text{♩} = 55$

58 $\text{♩} = 120$

59 $\text{♩} = 173$

60 $\text{♩} = 208$ molte volte

61 $\text{♩} = 173$

62 $\text{♩} = 140$

63 $\text{♩} = 116$

64 $\text{♩} = 423$

65 $\text{♩} = 104$

66 $\text{♩} = 96$

67 $\text{♩} = 90$

68 $\text{♩} = 120$

69 $\text{♩} = 90$ molte volte

70 $\text{♩} = 152$

Silvan Nichifor
(Mai 1991)

DOMNUL SFÂNT

DOMNUL SFANT

pentru Voce, Harpa si Pian

Domnul Sfânt când S-a născut,
Ziurel de zi,
Maica Sfânt-asa zicea,
Ziurel de zi.

Laudati Năsterea Mea,
Ziurel de zi,
C-am născut pe Messia,
Ziurel de zi.

Pogorât-a Duhul Sfânt,
Hai, Ierui Doamne, hai,
Duhul Sfânt pe-acest pământ,
Hai, Ierui Doamne, hai.

El coboară-are ori,
Hai, Ierui Doamne, hai,
Numai pe la sărbători,
Hai, Ierui Doamne, hai.

Sus în vârful muntelui,
Ierui, Doamne, Domn din cer,
Pe la crucea bradului,
Ierui, Doamne, Ierui Ier.

Pogorât-a Duhul Sfânt,
Hai, Ierui Doamne, hai,
Duhul Sfânt pe-acest pământ,
Hai, Ierui Doamne, hai.

El coboară-are ori,
Ziurel de zi,
Numai pe la sărbători,
Ziurel de zi.

Surban Nichefor (Mar 1991)

222

71

Voice El - - - - - bo - - - - - na - - - - - na - - - - - m

Piano

Voice Ha - - - - - li - - - - - mi - - - - - mi - - - - - Do - - - - - ne - - - - - ha - - - - -

Piano

Voice Na - mai pe - la san - ba - - - - - Ha - li - - - - - mi - - - - - Do - - - - - ne - - - - - ha - - - - -

Piano

Voice Sur - - - - - in - - - - - vir - - - - - ful - - - - - mun - - - - - te - - - - - lui - - - - - le - - - - - mi - - - - - Do - - - - - ne - - - - - Do - - - - - mi - - - - - du - - - - - cer - - - - -

Piano

Voice Pe - la cum - - - - - cen - - - - - tra - - - - - du - - - - - lui - - - - - le - - - - - mi - - - - - Do - - - - - ne - - - - - le - - - - - mi - - - - - fer - - - - -

Piano

Harp

Sub. Arpa

Piano

Harp

Piano

Harp

Piano Simile

Harp Sub Andante, molto rubato (quasi improvvisando)

Piano *Allegro* *Moderato* *quasi* *V.S.*

223

Moderato

Harp *mp granioso* *131*

Piano

Harp *141*

Piano

Harp *151*

Piano

Harp *161* *rit.*

Piano *rit.*

Sub. Deuse

Harp

Piano

Harp *171*

Piano

Harp *181* *rall.*

Piano

Voice *Vox* Po - go - ri - ta Dom - nus Spi - rit - u Sai - ba - ni mi Do - mi - ne, hai -

Piano

bb
Tempo

Voice
 Dan-und Stant pe-a cent po-mint. Mai lo-mi-mi Dom-ne
Piano

Voice
 El co-ba-te-a ra-re ori di-u-rel-de ni
Piano

Voice
 Nu-mai pe-la san-bo-tin. *Sanctus* *Rigor* di-u-rel-de ni
Piano

Arpa
Piano

Arpa
Piano

Arpa
Piano

(lv.)
 Mai 1991
 Sula Niche

DOMNUL SFANT CAND S-A NASCUT
pentru Bariton, Harpa si Pian

Serban Nichifor

Moderato

The musical score is written for Baritone (Br), Harp (Arpa), and Piano (Pno) in 3/4 time. The tempo is Moderato, with a metronome marking of 100. The key signature has one flat (B-flat).

First System:

- Br:** The Baritone part begins with a whole rest, followed by a melodic line starting in the second measure.
- Arpa:** The Harp part features a melody in the right hand, starting with a piano (*p*) dynamic, and a rhythmic accompaniment of eighth notes in the left hand, also marked *p*.
- Pno:** The Piano part has a melody in the right hand, marked *p*, and a bass line in the left hand, marked *mp*.

Second System:

- Br:** The Baritone part continues its melodic line, with lyrics "Dom - nul Sfant cand" appearing under the notes.
- Arpa:** The Harp part continues its melody and accompaniment.
- Pno:** The Piano part continues its melody and accompaniment.

Br

S'a nas - cut Zi - u - rel de zi Mai - ca

Arpa

Pno

Br

Sfan ta a sa zi cea Zi u rel de zi

Arpa

Pno

Br

La - u dati Nas - te - rea mea Zi - u - rel de zi

Arpa

Pno

Br

C'am nas - cut pe Me - si - a Zi - u - rel de

Arpa

Pno

Poco piu Mosso

$\text{♩} = 105$

Br

zi Po - go - - ra - ta Dom - nul Sfant Hai le

Arpa

Pno

Br

ru - mi Doam - ne hai Dom - nul Sfant pe'a - cest pa mant

Arpa

Pno

Sempre Piu Mosso
♩ = 110

Br

Hai le ru - - mi Doam-ne hai El co - boa ra a - ra - re -

Arpa

Pno

Br

- ori Hai le ru mi Doam ne hai Nu pe la

Arpa

Pno

♩ = 115

Br

sar - ba - tori Hai le ru mi Doam - ne hai Sus in

Arpa

Pno

Br

var - ful mun - te lui Le - rui Doam - ne Domn din cer

Arpa

Pno

Br

Pe la cru cea bra - du - lui Le - rui Doam - ne Le - rui ler!

Arpa

Pno

mf $\text{♩} = 140$

Detailed description: This system contains the first part of a musical score. The Br part is in bass clef with lyrics. The Arpa part consists of two staves with a melodic line. The Pno part consists of two staves with a bass line. Dynamics include *mf* and a tempo marking of $\text{♩} = 140$.

Vivo $\text{♩} = 180$

Br

Arpa

Pno

mf

mp

Detailed description: This system contains the second part of a musical score. The Br part is empty. The Arpa part consists of two staves with a melodic line. The Pno part consists of two staves with a bass line. Dynamics include *mf* and *mp*. A tempo marking of $\text{♩} = 180$ is present.

Br

Arpa

Pno

mf

mp

mf

This system contains measures 1 through 10. The Br part is a single bass line. The Arpa part consists of two staves with a treble and bass line. The Pno part consists of two staves with a treble and bass line. The Pno part has dynamic markings of *mp* and *mf*.

Br

Arpa

Pno

f

This system contains measures 11 through 20. The Br part is a single bass line. The Arpa part consists of two staves with a treble and bass line. The Pno part consists of two staves with a treble and bass line. The Pno part has a dynamic marking of *f*.

Br

Arpa

Pno

mp

p

mp

p

mp

p

Br

Arpa

Pno

Br

Arpa

Pno

p

p

mf

mf

Br

Arpa

Pno

mf

Br

Arpa

Pno

mf

mf

mf

Br

Arpa

Pno

mf

♩ = 170 ♩ = 160 ♩ = 150 Deciso

Br

poco a poco rall.

Arpa

Pno

♩ = 140 ♩ = 130 ♩ = 120 ♩ = 110 ♩ = 100 *mf* Tempo I

Br

poco a poco rall.

Po - go - ra ta Dom - nul Sfant

Arpa

Pno

Br

Haile - ru - mi Doam ne hai Dom - nul Sfant pe'a - cest pa - mant Haile ru mi Doamne

Arpa

Pno

f

Br

hai El co - boa - ra a - ra - re - ori Zi - u - rel de zi

Arpa

p

Pno

Br

Nu - mai pe la sar - ba - tori Zi - u - - rel de zi

Arpa

mp *mf*

Molto allargando

Pno

p *mp*

Rubato

$\text{♩} = 80$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 90$

Lontano

Br

Arpa

mp *mp*

Pno

p

Immaterialo

♩ = 70

♩ = 60

Br

sempre calando

Arpa

Pno

♩ = 50

Br

Arpa

p

Pno

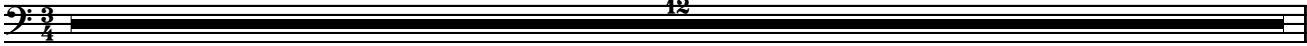
May 1991

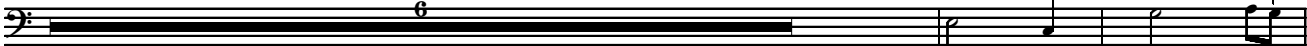
DOMNUL SFANT CAND S-A NASCUT
pentru Bariton, Harpa si Pian

Serban Nichifor


Moderato

$\text{♩} = 100$


Br 

Br 


Dom - nul Sfânt când

Br 

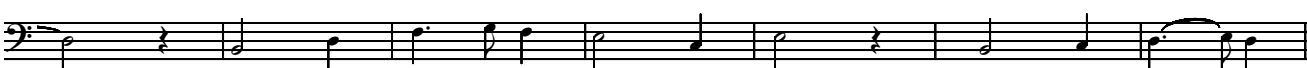
S'a nas - cut Zi - u - rel de zi Mai - ca

Br 

Sfânt ta a sa zi cea Zi u rel de zi

Br 


La - u dati Nas - te - rea mea Zi - u - rel de zi

Br 

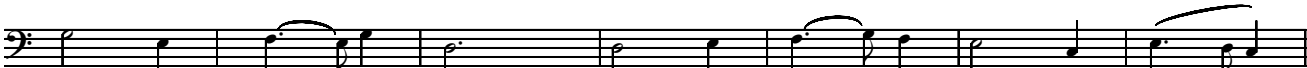
C'am nas - cut pe Me - si - a Zi - u - rel de

Poco piu Mosso

$\text{♩} = 105$

Br 

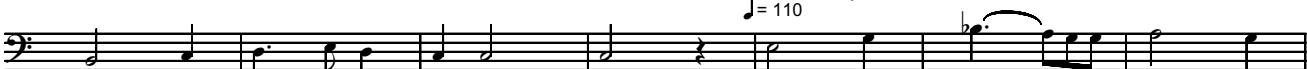
zi Po - go - - ra - ta Dom - nul Sfânt Hai le

Br 

ru - mi Doam - ne hai Dom - nul Sfânt pe'a - cest pa mant

Sempre Piu Mosso

$\text{♩} = 110$

Br 

Hai le ru - - mi Doam - ne hai El co - boa ra a - ra - re -



- ori Hai le ru mi Doam ne hai Nu pe la

Sempre Piu Mosso
♩ = 115



sar - ba - tori Hai le ru mi Doam- ne hai Sus in

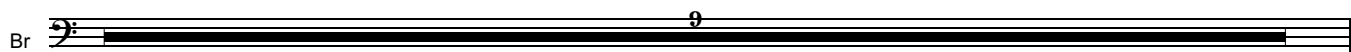


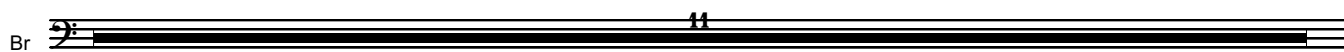
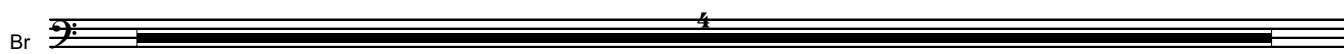
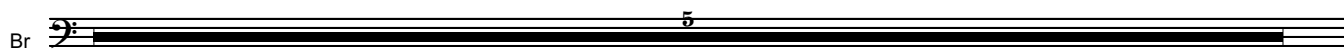
var - ful mun - te lui Le - rui Doam - ne Domn din cer



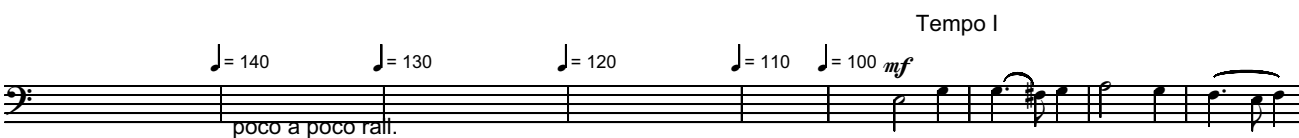
Pe la cru cea bra - du - lui Le - rui Doam - ne Le - rui ler!

Vivo
♩ = 180





Br 
 poco a poco rall.

Br 
 poco a poco rall.

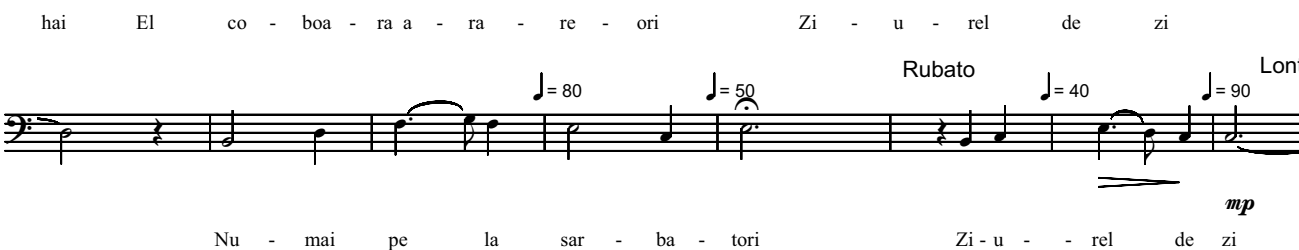
Po - go - ra ta Dom - nul Sfant

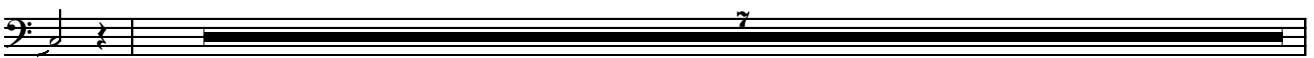
Br 


Haile - ru - mi Doam ne hai Dom - nul Sfant pe'a - cest pa - mant Haile ru mi Doamne

Br 

hai El co - boa - ra a - ra - re - ori Zi - u - rel de zi

Br 
 Nu - mai pe la sar - ba - tori Zi - u - - rel de zi *mp*

Br  7

Br  8 $\text{♩} = 70$ $\text{♩} = 60$ Immaterialo
sempre calando

Br  $\text{♩} = 50$ 6

DOMNUL SFANT CAND S-A NASCUT
pentru Bariton, Harpa si Pian

Serban Nichifor

Moderato

Arpa

$\text{♩} = 100$

p

Arpa

Arpa

Arpa

Arpa

Arpa

Arpa

$\text{♩} = 105$

Arpa

Arpa

$\text{♩} = 110$

Arpa

Arpa

$\text{♩} = 115$

Arpa

Arpa

$\text{♩} = 140$

Arpa

$\text{♩} = 180$
mf

mf

Arpa

Arpa

An empty musical staff for the Arpa instrument, consisting of a grand staff with a treble and bass clef.

Arpa

Musical staff for the Arpa instrument. The right hand plays chords in the upper register, starting with a mezzo-piano (*mp*) dynamic and ending with a piano (*p*) dynamic. The left hand plays chords in the lower register, also starting with a mezzo-piano (*mp*) dynamic and ending with a piano (*p*) dynamic.

Arpa

Musical staff for the Arpa instrument. The right hand continues with chords, some with slurs. The left hand continues with chords, some with slurs. The dynamics are consistent with the previous system.

Arpa

Musical staff for the Arpa instrument. The right hand features a series of triplet eighth notes, marked with a piano (*p*) dynamic. The left hand features triplet eighth notes, also marked with a piano (*p*) dynamic.

Arpa

Musical staff for the Arpa instrument. The right hand continues with triplet eighth notes. The left hand continues with triplet eighth notes. The dynamics are consistent with the previous system.

Arpa

First system of musical notation for Arpa. The treble staff features triplet eighth notes and chords, while the bass staff features triplet eighth notes. The dynamic marking *mf* is present.

Arpa

Second system of musical notation for Arpa. The treble staff contains continuous eighth-note patterns with some accidentals, and the bass staff contains continuous eighth-note patterns.

Arpa

Third system of musical notation for Arpa. The treble staff includes a triplet and has tempo markings $J = 170$, $J = 160$, and $J = 150$. The bass staff continues with eighth-note patterns.

Arpa

Fourth system of musical notation for Arpa. The treble staff features rapid sixteenth-note passages with tempo markings $J = 140$, $J = 130$, $J = 120$, $J = 110$, and $J = 100$. The bass staff continues with eighth-note patterns.

Arpa

Fifth system of musical notation for Arpa, consisting of empty treble and bass staves.

Arpa

p

Arpa

mp *mf*

Molto allargando

$J = 80$ $J = 50$ $J = 40$ $J = 90$

Arpa

mp *mp*

Arpa


mp

$J = 70$ $J = 60$

Arpa

p

Lontano, Molto Tranquillo e Rubato (♩ ≈ 50)

3ar. 

B. *pf.* *(8^a)* *poco allargando* *mp* *molto* *P dolce* *(sempre $\frac{1}{2}$ Ped.)* *(intermittente)*

Sub. Molto Espressivo, sempre Rubato (♩ n 54)

B. 

B.

B. *du-su-mi-am a-min-te de pro-o-ro-cul-ce*

(81) *simile*

Pf. *sempre pp dolce e semplice*

(sempre $\frac{1}{2}$ Ped. l.v.) →

B. *stri-gă: Eu-sînt pă-mînt-si ce-nu*

(81) *poco mp*

Pf. *poco*

(sempre $\frac{1}{2}$ Ped. l.v.) → *molto*

poco animando (scorrevole) (No 68)

B. *să-si-lă-răsi-m-am ui-tat-în ma-mîn*

Pf. *mf* *poco mp sostenuto*

(sempre $\frac{1}{2}$ Ped. l.v.) →

poco allargando - Sub. Concitato (No 72) sempre scorrevole

B. *tu-si-am vă-zut ca-se-goa-le*

(34) *mf*

Pf. *pesante* *mp*

(sempre $\frac{1}{2}$ Ped. l.v.) → *mfz* *(l.v.)*

-2-

B. *mp* *si* — *am* — *zis* — : *Oa-re* *ci* — *ne* — *es-te* *în-pă-*

Pf. *P*

(sempre $\frac{1}{2}$ Ped. l.v.) → (l.v.)

poco animando — — — **Pesante** ($\text{♩} \sim 76$)

B. *mf* *ra-tul* *sau* *os* — *ta* — *sul* *bo-* *ga-tul* *sau* — *sa-* *ta* — *cul-*

Pf. *mf* *f* *molto*

(sempre $\frac{1}{2}$ Ped. l.v.) →

poco a poco allargando — — —

B. *mp* *drap-tul* — *sau* — *păi* — *că* — *to*

Pf. *P* *tranquillo*

(sempre $\frac{1}{2}$ Ped. l.v.) →

Tranquillo ($\text{♩} \sim 64$)

B. *P* *dolce ed espressivo* *sul-?* *Ci o-dih* — *nes-te* *Doam* — *ne* — *cu*

Pf. *PP* *dolce e semplice* *simile*

(sempre $\frac{1}{2}$ Ped. l.v.) → (l.v.)

B. $\frac{4}{4}$ \flat $\text{drep} - \text{tù pre} \text{ ro} - \text{bul} - \text{Tău} -$

(8 \uparrow)

Pf. $\frac{4}{4}$ \flat $\text{sempre } \frac{1}{2} \text{ Ped. l.v.}$

$\text{poco allargando} - - - \text{poco animando} - - - \text{allarg. Subito A Tempo } (\text{♩} = 64)$

51

B. (8 \uparrow)

Pf. $\text{mf dolce, poco marc.}$

(sempre $\frac{1}{2}$ Ped. l.v.) poco a poco

Pf. $\text{p dolce, poco marc.}$

poco mp

pp lontano

$\text{mf dolce, poco marc.}$

61

$\text{sub. mp dolce, poco marc.}$

perd.

(sempre $\frac{1}{2}$ Ped. l.v.)

Pf. PP eco

immateriali

simile

(sempre $\frac{1}{2}$ Ped. l.v.)

Pf.

(sempre $\frac{1}{2}$ Ped. l.v.)

Pf.

poco a poco allargando

(sempre $\frac{1}{2}$ Ped. l.v.)

Andantino (♩ = 72) 2.) Plîng și mă tînguiesc...

P profundo

B.

Plîng și mă tînguiesc cînd gîndesc la

Pf.

poco a poco allargando

B.

moar te și vîd în morîmîni tîrî

Pf.

poco a poco allargando

Poco Più Mosso (♩ = 80)

B.

ză cînd frumusețea noastră

Pf.

poco a poco allargando

B. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 stra — cea — zi — di — tă — du — pă — chi —

Pf. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

poco a poco animando ————— **f** *Scorrevole (♩ = 96)*

B. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 pul — lui — Dum — ne — zen — gro —

Pf. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 za — va — , ne — slă — vi — tă — si — fă — ră —

Pf. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 chip —

Pf. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

poco a poco crescendo

poco allargando — **A Tempo** (♩ = 96)

poco a poco (c.v.)

mp cantabile

B. *O mi mu ne. Ce tai-na*

Pf. *dolce*

31

B. *es-te a cea sta ce sa fa-cut*

Pf.

4/4

poco a poco incalzando

B. *cu noi? Cum ne-am dat stri-ca- cu nii?*

Pf. *mp mf f*

(sempre incalzando) poco a poco calmando


B. *Cum ne-am in-ju-gat cu moar tea!*

Pf.


41

Scatterole


(♩ 96) poco a poco animando ----->

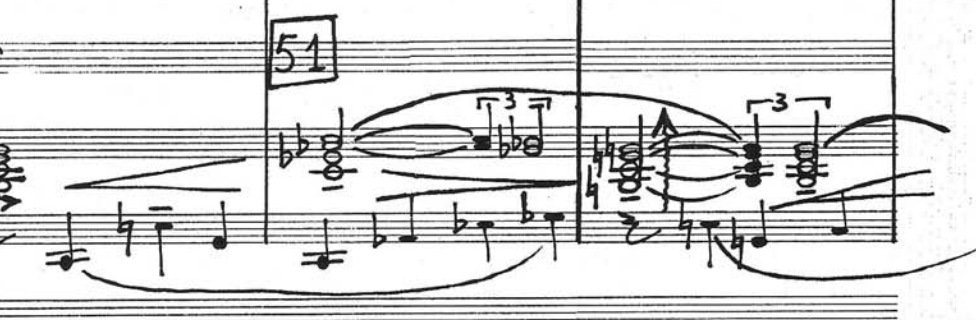
B. 

poco a poco crescendo

Pf. *p fluido* 

(sempre animando) ----->

B. 

f 


(sempre animando) ----->

Appassionato (♩ 106)

B. *ff* 

Cu a-de-va-rat pre-cum-e-ste scriș, du-pre po-

Pf. 

B. 

p 

B. *ca-re-le da a-dor-mi-tu-lui o-*

Pf.

(♩=53) poco a poco affrettando, scorrevole - - - - ->

B. *dih na-*

Pf.

poco a poco crescendo

(sempre affrettando) - - - - - molto acc. - - - - -> **Ardente** (♩=180)

B. *mf dolce, A*

Pf. *71* *81* *fff (l.v.) molto*

sempre $\frac{1}{2}$ Ped. l.v. - - - - ->

poco a poco allargando poco vibrato

B. *(b) o. ben sostenuto min*

Pf. *(81)* *mf sempre poco a poco decrescendo*

(sempre $\frac{1}{2}$ Ped. l.v.) - - - - ->

B.


(8↑)

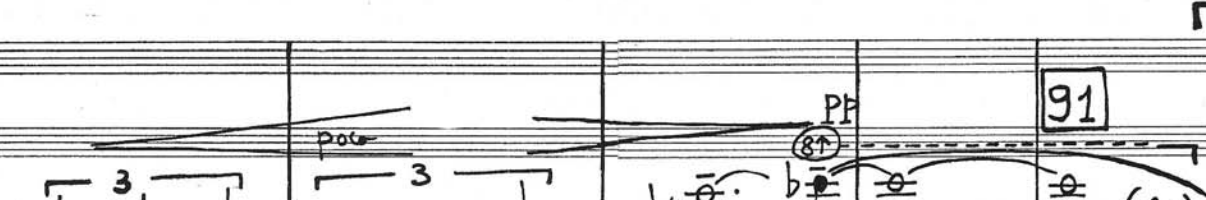
Pf.

dolce, estatico, come eco

(sempre $\frac{1}{2}$ Ped. l.v.) →

81

B. 

B. 
(sempre $\frac{1}{2}$ Ped. l.v.) \rightarrow

Sultan Nishifo

APPENDIX

Donă Idiomale

Surban Niculescu

- Varianta prescurtata
1) Aduscu = mi-am amintit...

I.) In locul masurilor 1-16

B. *Doloroso* (♩ 60) *P. profondo*
A -

Pf. *PP dolce e semplice, come ero*
sempre Ped. 1/2 l.v. → *(intermittente)*

II.) In locul masurilor 58-76

poco a poco allargando

B. *P dolce, poco marc.*

Pf. *P dolce, poco marc.*
mf
mp
PP
(sempre 1/2 Ped. l.v.) → *z.) Pling si ma linguiere...*

III.) In locul masurilor 67-91

B. *na*
Scorrevole (♩ 53), *molto rubato*

Pf. *f*
mf poco a poco decresc.
mp
(sempre 1/2 Ped. l.v.) →

B.

Pf. *PP fluide*
sempre mf espressivo
(sempre 1/2 Ped. l.v.) →

poco a poco calmandor

B. *P profondo*
A

Pf.

(sempre $\frac{1}{2}$ Ped. l.v.) →

B. (A)

Pf.

(sempre $\frac{1}{2}$ Ped. l.v.) →

B. *poco a poco decrescendo*
min

Pf.

poco a poco decrescendo

(sempre $\frac{1}{2}$ Ped. l.v.) →

B. (81)

Pf. PP *perdendosi poco a poco*

(sempre $\frac{1}{2}$ Ped. l.v.) →

Stefano Nidifera

24-III-1991

SERBAN NICHIFOR

Cycle ***DIONYSIES*** ***(manuscripts)***

- I (1978) - Page 1**
- II (1978) - Page 12**
- III (1979) - Page 26**
- IV (1979) - Page 30**
- V (1979-80) - Page 44**
- VI (1984) - Page 56**
- VII (1989) - Page 63**
- VIII (1978-89) - Page 72**
- IX (1997) - Page 90**

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(SABAM, UCMR-ADA)**

SERBAN NICHIFOR

DIONYSIES I

PERPETUUM MOBILE

(Dionysios I)

Serban NICHIFOR
(1978)

Die temporalische Ausführung ist ungefähr frei, rapsodisch, aber, auf jeden Fall, muss man wie rasch als möglich spielen, so dass die ganze Dauer nicht ca. 5* überschreiten soll.

Das Werk muss in der Kulisse begonnen werden; das Zeichen ↓ zeigt den Eintritt in die Szene, und das Zeichen ↑, das Austritt aus der Szene.

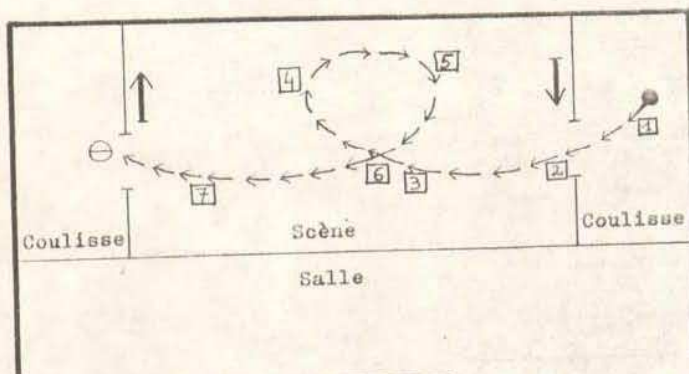
Erklärung wenig gebräuchlicher Zeichen:

- | | |
|-------|---|
| ▲ | - der höchste Klang |
| ▼ | - der niedrigste Klang |
| # | - untemperiertes Kreuz, das ein wenig niedriger klingt. |
| slap. | - slaptongue (Klang mit der Zunge geklopft) |
| ♯ | - un begrenzte sonorisches Höhe |
| HÄ | - Interjektion phonetisch ausgesprochen |
| ↓ | - Klang, den man erhält, wenn man die Zunge vom Gaumen hinunterschlägt (die Lippen in den Positionen "O" oder "A"). |
| ♯ | - Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt. |

DIONYSIES I

Le déroulement temporel est relatif libre, rhapsodique, mais en tout cas il faut jouer le plus vite possible ainsi que la durée totale ne dépasse pas cca. 5'30". Facultativement on peut commencer le mouvement dans la coulisse; en ce cas, le signe ↓ indique l'entrée en scène et le signe ↑ la sortie de la scène.

Mouvements (facultatifs) dans l'espace de la scène:



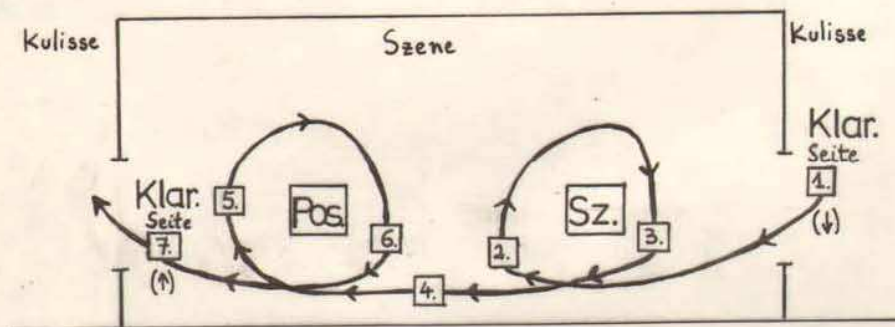
- = point du départ
- ⊖ = point de l'arrivée
- [n] = pupitre avec la page "n"

Legend a

- ▲ - le son le plus aigu
- ▼ - le son le plus grave
- ⋈ - trémolo très rapide et irrégulier
- (8↑) - ottava alta
- (L.) - loco
- ♯ - dièse intempéré sonnant un peu plus bas (entre ♯ et ##)
- slap. - slaptongue (son percuté avec la langue)
- ♪ - hauteur de son indéterminée
- HÂ - interjection prononcée phonétiquement
- ↓ - son obtenu en percutant le plancher buccal avec la langue (les lèvres dans les positions O ou A)
- ⊕ - son obtenu en frappant le pavillon de la clarinette avec la paume

Diagnose I-II

Sub Nicht



PER

CLARINETTO PICCOLO IN MI \flat *)

(Perpetuum mobile)

SERBAN NICHIFOR

 $\sim 4'' (\pm 2'')$

sempre ff con brio

star

stop

ff frivolo

Sinn

slay

legatissimo

f furioso

*) Questo pezzo può essere suonato anche in Clarinetto in Sib

* *) Frullato ad libitum.

A handwritten musical score on ten staves. The notation includes various musical symbols such as treble clefs, key signatures (sharps and flats), and dynamic markings. The first staff has a multi-measure rest marked with an asterisk (*). The second staff has a multi-measure rest marked with a circled 'x'. The third staff has a multi-measure rest marked with a circled 'x' and a fermata. The fourth staff has a multi-measure rest marked with a downward arrow. The fifth staff has a multi-measure rest marked with a downward arrow. The sixth staff has a multi-measure rest marked with a downward arrow. The seventh staff has a multi-measure rest marked with a downward arrow. The eighth staff has a multi-measure rest marked with a downward arrow. The ninth staff has a multi-measure rest marked with a downward arrow. The tenth staff has a multi-measure rest marked with a downward arrow. The score is written in a cursive, handwritten style.

mf *giocoso*

f *furiato*

mf *giocoso*

f *furiato*

mf *giocoso*

f *furiato*

mf *giocoso*

f *furiato*

mf *giocoso*

f *furiato*

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures with sharps and naturals, and various musical symbols like slurs, ties, and dynamic markings. The score is divided into sections by repeat signs and first/second endings. The tempo and mood markings are *mp lusingando*, *ff frivolo*, and *mf giocoso*.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures with sharps, and various musical symbols like slurs, ties, and dynamic markings. The score is divided into sections by repeat signs and includes performance instructions like "P misterioso" and "ff frivolo".

Staff 1: Treble clef, key signature of one sharp (F#). Notes: F#4, G#4, A#4, B4, C5, D5, E5, F#5, G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6, C7, D7, E7, F#7, G#7, A#7, B7, C8, D8, E8, F#8, G#8, A#8, B8, C9, D9, E9, F#9, G#9, A#9, B9, C10, D10, E10, F#10, G#10, A#10, B10, C11, D11, E11, F#11, G#11, A#11, B11, C12, D12, E12, F#12, G#12, A#12, B12, C13, D13, E13, F#13, G#13, A#13, B13, C14, D14, E14, F#14, G#14, A#14, B14, C15, D15, E15, F#15, G#15, A#15, B15, C16, D16, E16, F#16, G#16, A#16, B16, C17, D17, E17, F#17, G#17, A#17, B17, C18, D18, E18, F#18, G#18, A#18, B18, C19, D19, E19, F#19, G#19, A#19, B19, C20, D20, E20, F#20, G#20, A#20, B20, C21, D21, E21, F#21, G#21, A#21, B21, C22, D22, E22, F#22, G#22, A#22, B22, C23, D23, E23, F#23, G#23, A#23, B23, C24, D24, E24, F#24, G#24, A#24, B24, C25, D25, E25, F#25, G#25, A#25, B25, C26, D26, E26, F#26, G#26, A#26, B26, C27, D27, E27, F#27, G#27, A#27, B27, C28, D28, E28, F#28, G#28, A#28, B28, C29, D29, E29, F#29, G#29, A#29, B29, C30, D30, E30, F#30, G#30, A#30, B30, C31, D31, E31, F#31, G#31, A#31, B31, C32, D32, E32, F#32, G#32, A#32, B32, C33, D33, E33, F#33, G#33, A#33, B33, C34, D34, E34, F#34, G#34, A#34, B34, C35, D35, E35, F#35, G#35, A#35, B35, C36, D36, E36, F#36, G#36, A#36, B36, C37, D37, E37, F#37, G#37, A#37, B37, C38, D38, E38, F#38, G#38, A#38, B38, C39, D39, E39, F#39, G#39, A#39, B39, C40, D40, E40, F#40, G#40, A#40, B40, C41, D41, E41, F#41, G#41, A#41, B41, C42, D42, E42, F#42, G#42, A#42, B42, C43, D43, E43, F#43, G#43, A#43, B43, C44, D44, E44, F#44, G#44, A#44, B44, C45, D45, E45, F#45, G#45, A#45, B45, C46, D46, E46, F#46, G#46, A#46, B46, C47, D47, E47, F#47, G#47, A#47, B47, C48, D48, E48, F#48, G#48, A#48, B48, C49, D49, E49, F#49, G#49, A#49, B49, C50, D50, E50, F#50, G#50, A#50, B50, C51, D51, E51, F#51, G#51, A#51, B51, C52, D52, E52, F#52, G#52, A#52, B52, C53, D53, E53, F#53, G#53, A#53, B53, C54, D54, E54, F#54, G#54, A#54, B54, C55, D55, E55, F#55, G#55, A#55, B55, C56, D56, E56, F#56, G#56, A#56, B56, C57, D57, E57, F#57, G#57, A#57, 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B285, C286, D286, E286, F#286, G#286, A#286, B286, C287, D287, E287, F#287, G#287, A#287, B287, C288, D288, E288, F#288, G#288, A#288, B288, C289, D289, E289, F#289, G#289, A#289, B289, C290, D290, E290, F#290, G#290, A#290, B290, C291, D291, E291, F#291, G#291, A#291, B291, C292, D292, E292, F#292, G#292, A#292, B292, C293, D293, E293, F#293, G#293, A#293, B293, C294, D294, E294, F#294, G#294, A#294, B294, C295, D295, E295, F#295, G#295, A#295, B295, C296, D296, E296, F#296, G#296, A#296, B296, C297, D297, E297, F#297, G#297, A#297, B297, C298, D298, E298, F#298, G#298, A#298, B298, C299, D299, E299, F#299, G#299, A#299, B299, C300, D300, E300, F#300, G#300, A#300, B300, C301, D301, E301, F#301, G#301, A#301, B301, C302, D302, E302, F#302, G#302, A#302, B302, C303, D303, E303, F#303, G#303, A#303, B303, C304, D304, E304, F#304, G#304, A#304, B304, C305, D305, E305, F#305, G#305, A#305, B305, C306, D306, E306, F#306, G#306, A#306, B306, C307, D307, E307, F#307, G#307, A#307, B307, 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(81) - 5 -

mp

lusingando

pp faceta mente

slap tongue

mp lugubre

normale legatissimo
f furioso

mf giocoso

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, accidentals, and dynamic markings. The notation includes eighth and sixteenth notes, often beamed together, and rests. Accidentals (sharps, flats, naturals) are used throughout. Dynamic markings include *pp*, *mf*, *p*, *f*, *ff*, and *mp*. Performance instructions include *ff frivolo* and *f legatissimo quasi glissando*. Circled numbers (8, 9, 1) and arrows indicate specific measures or phrasing. The score is written in a single system across ten staves.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, alternating between vocal parts (Vox) and instrumental parts (Cl. for Clarinet).

The first system includes the following markings:

- sfz* (sforzando)
- spiegando*
- slap tongue*
- mpluqure*

The second system includes the following markings:

- poco*
- a*
- poco*

The third system includes the following markings:

- decrescendo*
- Hâ*
- Hâ*
- Hâ*
- ô*
- 4*

The fourth system includes the following markings:

- Hâ*
- Hâ*
- Hâ*
- ô*
- 4*

The fifth system includes the following markings:

- pendendosi*
- Hâ*
- attaca*
- Dionysies II*

SERBAN NICHIFOR

DIONYSIES II

Prize I.S.C.M., Athens, 1979
Mention P.A.S. Contest, Urbana, U.S.A., 1983

C A R O L S
(Dionysies II)

L.

Șerban NICHIFOR
(1978)

Dieses Werk - eine der "Rückblende-Sequenzen" aus dem Zyklus DIONYSIES - habe ich 1978 in Darmstadt anlässlich der Internationalen Ferienkurse für Neue Musik für den virtuosen Alexandru Graur geschrieben und versucht, die Erinnerung an die antiken Feste in der rumänischen Folklore wachzurufen.

CAROLS wurde von der Internationalen Jury der IGM für die Welt-Musiktage in Athen 1979 ausgewählt.

Dauer: ca. 7'30"

O, ce veste minunată
De la Bethleem ni se-arată,
Astăzi s-a născut
Trup din Duhul Sfânt
Cum au spus prorocii...




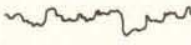


O, welch wundersame Kunde
kommt aus Bethlehem
heute ist geboren
Gottes Sohn
wie die Propheten es geweissagt...

(rumänische Weihnachtsfolklore)

Ausführende:

- 1.) - Tenor-Baßposaune (Tn) + Celesta (Cel) + Stimme I
- 2.) - Schlagzeug [Große Trommel (Gr.c.) oder Pauke in E + Bambusglockenspiel (B.CH.) + Schellen (Sngl.) + Vibraphon (Vibf.) + großes Tam-Tam (Tam-t.)] + Stimme II
+ Metallstab
+ Hammer (H)
+ Kontrabaß-Bogen

Erklärung wenig gebräuchlicher Zeichen:

-  - freies Zeitmaß
-  - mit einem Metallstab schnell rundherum auf Tam-Tam schlagen
-  - unregelmäßiges Tremolo
-  - Grafik, die annähernd eine Klangentwicklung des Bambus-Glockenspiels, des Schellens und des Vibraphones darstellt.
-  - gemurmelter Ton
-  - harmonischer Klang durch Streichen des Tam-Tam-Randes mit einem Kontrabaß-Bogen

Die gemurmelten Töne und der Text der Variante werden nach dem System des internationalen phonetischen Verbandes ausgesprochen:

ă = ə
ȳ = ŷ
ș = ʃ
ce = tse
ci = tsi

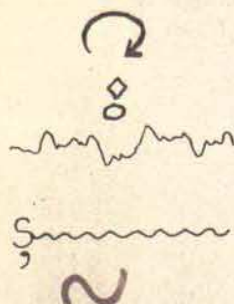
- ▲ - möglichst höher Ton
▼ - möglichst tiefer Ton

Durée: ~ 6'30"

C A R O L S
(Dionysies II)

- 1.) - Trombone tenore-basso (Tn.) + Celesta + Vox I
2.) - Percussionne [Gran Cassa (Gr. C.) ossia Timpano grave + Bamboo Chimes (B. Ch.)
+ Sonagli (Snagl.) + Vibrafone (Vibf.) + Tam-tam grande (Tam-t.)] + Vox II

Explication de quelques signes peu usités:

- 
- frapper rapidement tout autour du Tam-tam avec une baguette métallique
 - son harmonique obtenu en tirant avec un archet de contrebasse sur le bord du Tam-tam
 - graphique représentant une évolution sonore approximative des Bamboo Chimes et du Vibraphone; la coordonnée verticale illustre l'intensité et celle horizontale le développement en temps.
 - son murmuré (prononcé Ch)
 - déroulement temporel libre

O, ce veste minunată
De la Bethleem ni se-arată:
Astăzi s-a născut
Trup din Duhul sfînt
Cum au spus prorocii...

O, quelle merveilleuse nouvelle
On apprend de Bethléem:
Aujourd'hui est né
Corps du saint Esprit
Comme avaient dit les prophètes...

*(Foldare nouă la l'ocazie
du Noël)*

Le texte sera prononcé dans le système de l'Association phonétique internationale:

ă = ə
î = i
ș = ʃ
ce = tse

I.S.C.M. Prize, Athens-1979

Pentru LIANA

DIONYSIES II (for Trombone and Percussion)

Durata: ~ 7'
(Duration)

COLINDE (CAROLS)

Serban Nichifor
(1978)

Moderato con fievreza

Handwritten musical score for Trombone (Tn.) and Percussion (Gr. c.).

First System:

- Tn.:** Treble clef, 3/4 time signature. Starts with a gliss. harm. (gliss. harm.) and a *molto* marking. The first measure is marked *ff* *P*. The rest of the system is marked *sempre ff frullato*.
- Gr. c.:** Treble clef, 3/4 time signature. Starts with a *ffz* marking. The rest of the system is marked *P poco marcato* and *simile*.

Second System:

- Tn.:** Treble clef. The first measure is marked *ffz*. The rest of the system is marked *ffz*.
- Gr. c.:** Treble clef. The first measure is marked *ff P*. The rest of the system is marked *ff P*.

Third System:

- Tn.:** Treble clef. The first measure is marked *ffz*. The rest of the system is marked *ffz*.
- Gr. c.:** Treble clef. The first measure is marked *ff P*. The rest of the system is marked *ff P*.

Fourth System:

- Tn.:** Treble clef. The first measure is marked *ffz*. The rest of the system is marked *ffz*.
- Gr. c.:** Treble clef. The first measure is marked *ff P*. The rest of the system is marked *ff P*.

Fifth System:

- Tn.:** Treble clef. The first measure is marked *ffz*. The rest of the system is marked *ffz*.
- Gr. c.:** Treble clef. The first measure is marked *ff P*. The rest of the system is marked *ff P*.

Tn.

 Gr.c.

 Tn.

 Gr.c.

 Tn.

 Vox I

 Gr.c.

 Vox I

 Vibf.

PPPP non vibrato
 glissando
 mp vibrato molto
 mp

Handwritten musical score for Tm., Vox I, and Vibf. The score is divided into three systems, each containing staves for Tm., Vox I, and Vibf.

System 1:

- Tm.:** Measures 1-12 (mf), 13-11 (ff), 12-6 (mf), 13-6 (ff).
- Vox I:** Measures 1-7 (molto), 8-11 (HA), 12-11 (HA).
- Vibf.:** Measures 1-7 (molto), 8-11 (HA), 12-11 (HA).

System 2:

- Tm.:** Measures 1-6 (ff), 7-12 (mf), 13-12 (mf), 14-12 (mf).
- Vox I:** Measures 1-6 (HA), 7-12 (HA), 13-12 (HA), 14-12 (HA).
- Vibf.:** Measures 1-6 (HA), 7-12 (HA), 13-12 (HA), 14-12 (HA).

System 3:

- Tm.:** Measures 1-12 (ff), 13-3 (molto), 4-7 (sempre ff con brio), 8-3 (sempre ff con brio).
- Vox I:** Measures 1-12 (ff), 13-3 (molto), 4-7 (sempre ff con brio), 8-3 (sempre ff con brio).
- Vibf.:** Measures 1-12 (ff), 13-3 (molto), 4-7 (sempre ff con brio), 8-3 (sempre ff con brio).

Additional markings include "molto", "ff", "mf", "HA", "sempre ff con brio", and "fsmore".

Handwritten musical score for Tuba (Tn.) and Vibraphone (Vibf.).

First System:

- Tn.:** Treble clef, key signature of one sharp (F#). Measures 1-11: A melodic line with slurs and ties. Measures 12-13: A melodic line ending with a double bar line and the marking "pp sub".
- Vibf.:** Treble clef. Measures 1-3: A melodic line with a slur. Measures 4-5: A melodic line with a slur and a tie.

Second System:

- Tn.:** Treble clef. Measures 1-5: A melodic line with a slur and a tie. Measures 6-12: A melodic line with a slur and a tie. Measures 13-14: A melodic line with a slur and a tie. Markings: "mf vibrato" and "f sonore".
- Vibf.:** Treble clef. Measures 1-5: A melodic line with a slur and a tie. Measures 6-12: A melodic line with a slur and a tie. Marking: "f".

Third System:

- Tn.:** Treble clef. Measures 1-6: A melodic line with a slur and a tie. Measures 7-9: A melodic line with a slur and a tie. Measures 10-12: A melodic line with a slur and a tie. Markings: "ff drammatico" and "gliss".
- Vibf.:** Treble clef. Measures 1-6: A melodic line with a slur and a tie. Measures 7-9: A melodic line with a slur and a tie. Measures 10-12: A melodic line with a slur and a tie.

Fourth System:

- Tn.:** Treble clef. Measures 1-3: A melodic line with a slur and a tie. Measures 4-12: A melodic line with a slur and a tie. Marking: "mp staccatissimo, improvvisando".
- Vibf.:** Treble clef. Measures 1-3: A melodic line with a slur and a tie. Measures 4-12: A melodic line with a slur and a tie.

Fifth System:

- B.Ch.:** Bass clef. Measures 1-12: A melodic line with a slur and a tie. Marking: "PPP possibile, come eco".

Tm.

 B. Ch.

 Tm.

 B. Ch.

 Vibf

 Tm.

 Vox II

 Gr. c.

 B. Ch.

 Tm.

 Vox II

 Gr. c.

Handwritten musical score for a vocal and instrumental ensemble, featuring Tm., Vox I, Vox II, and Gr.C. parts. The score is divided into four systems, each containing staves for these instruments.

System 1:

- Tm.** (Trombone): Features triplet and eighth-note patterns.
- Vox II** (Voice II): Features triplet and eighth-note patterns.
- Gr.C.** (Guitar): Features eighth-note patterns.

System 2:

- Tm.** (Trombone): Features eighth-note patterns and a 7/4 time signature change.
- Vox I** (Voice I): Features a long note followed by eighth-note patterns.
- Vox II** (Voice II): Features a long note followed by eighth-note patterns.
- Gr.C.** (Guitar): Features eighth-note patterns.

System 3:

- Tm.** (Trombone): Features complex rhythmic patterns with groupings of 10, 5, 3, 5, 5, and 10.
- Vox I** (Voice I): Features a long note followed by eighth-note patterns.
- Vox II** (Voice II): Features a long note followed by eighth-note patterns.
- Gr.C.** (Guitar): Features eighth-note patterns.

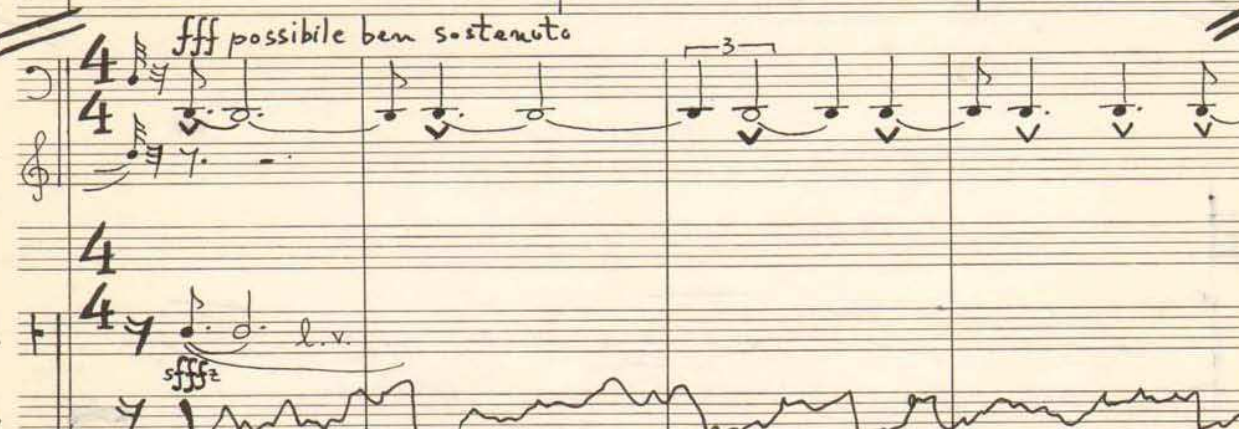
System 4:

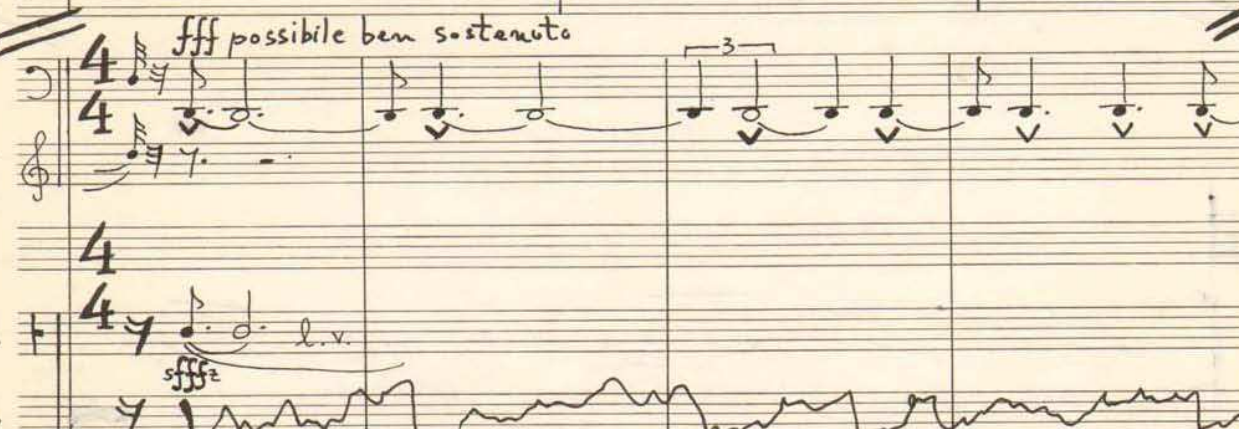
- Tm.** (Trombone): Features complex rhythmic patterns with groupings of 5, 5, 10, 5, 1, 6, 12, and 12.
- Vox I** (Voice I): Features a long note followed by eighth-note patterns.
- Vox II** (Voice II): Features a long note followed by eighth-note patterns.
- Gr.C.** (Guitar): Features eighth-note patterns.

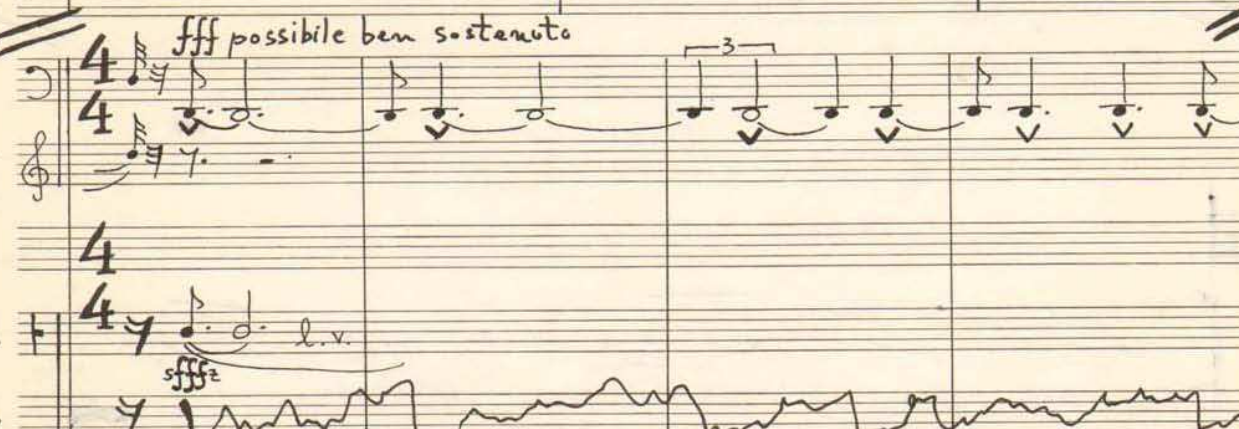
Additional markings include *quasi gridare* (quasi gridare), *ff (falsetto)*, and *(émission nasale)*.

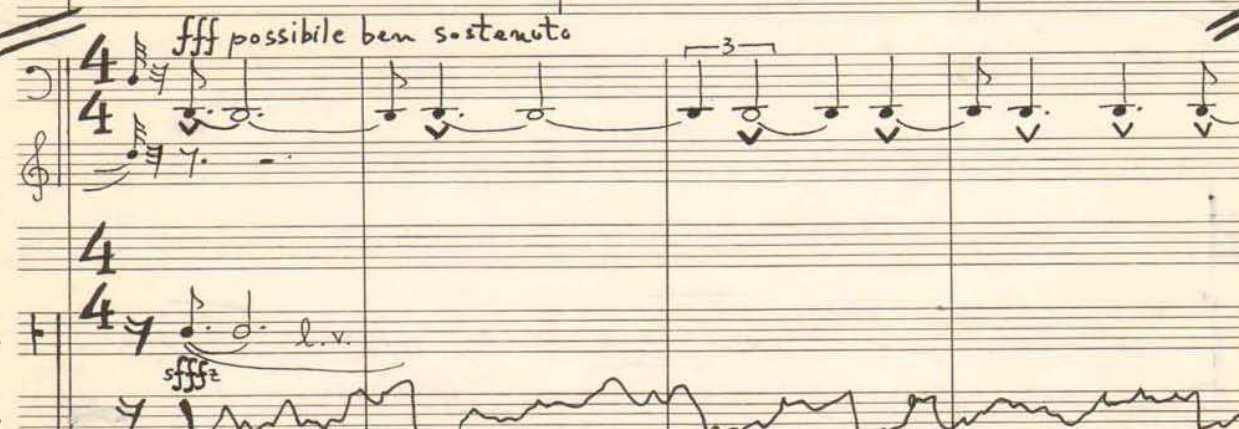
Tm.  4
 4
 4
 4


Vox I 


Tm.  4
 4
 4
 4


Vox I 

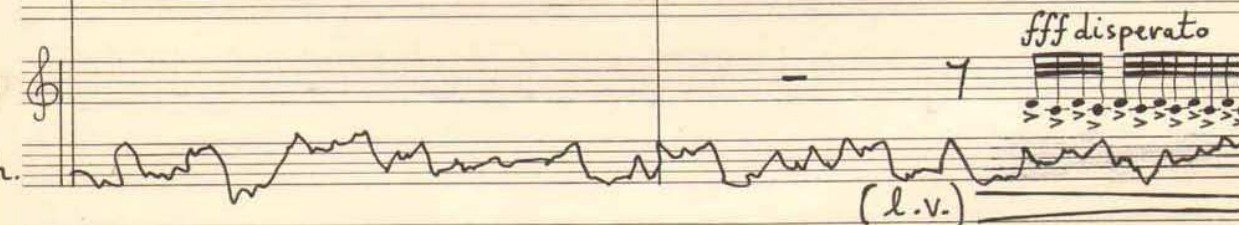
Tamt.  4
 4
 4
 4

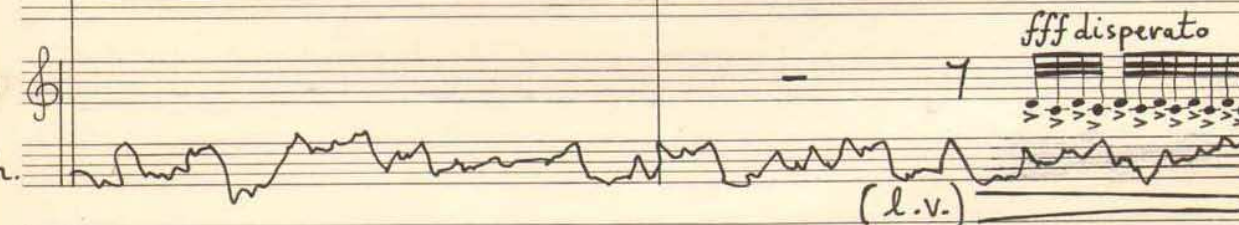
B.Ch. 

Tm.  4
 4
 4
 4

B.Ch. 

Tm. 

Vibf. 

B.Ch. 

Lento

Tm. *ff* *pp* *Muta in Celesta*

Vox II

Vibf. *mp dolce* *(falsetto)* *(l.v.)*

B. Ch. *(tacet)*

Vox II

Vibf.

VES — TE MI — NU — NA — TĂ

Celesta *mp dolce, sempre Ped. l.v.*

Vox II

Vibf.

DE — LA BE — TLEM NI — SE — A — RA

Celesta

Vox II

Vibf.

TĂ — AS — TĂZI S-A NĂS-CUT TRUP DIN DU-HUL

mp fischio

Vox I

Celesta

Vox II

SFÎNT # CUM AU SPUS PRO - RO cii AS - TĂZI

Vibf.

Celesta

Vox II

S-A NĂS - CUT TRUP DIN DU - HUL SFÎNT # CUM AU

Vibf.

Vox I

Celesta

Vox II

SPUS PRO - RO cii *mp fischio*

Vibf.

Vox I

Celesta

Mute in Trombone

Vox II

Vibf.


Vox I



Vox II

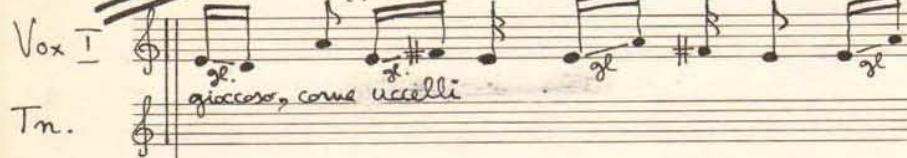


Vibf.

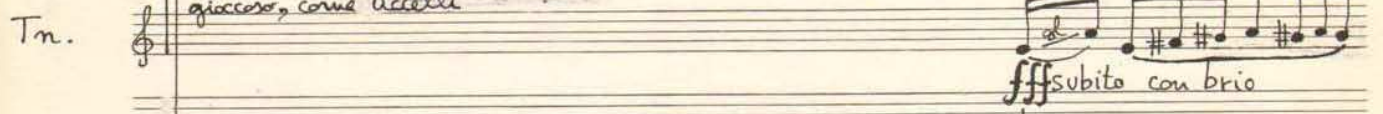


Vox I

gl. giocoso, come uccelli



Tn.



Tempo I

frullato



Vox II

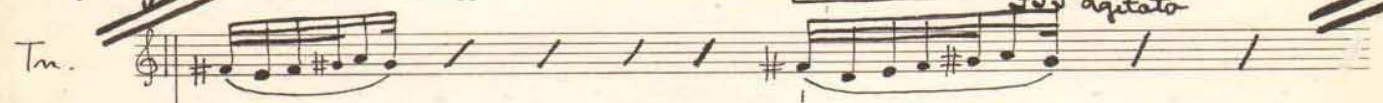
gl. giocoso, come uccelli



Vibf.

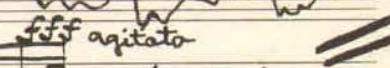


Tn.



SONAGLI

fff agitato



SNGL.

Sempre fff



Gr.c.



Tn.



fff subito, ben marcato

Lento

(TACET)

Vox II



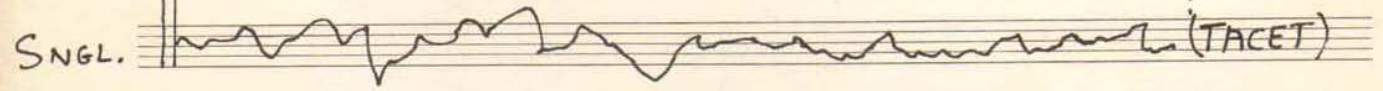
Gr.c.



ppp subito

(TACET)


SNGL.






(TACET)

Handwritten musical score for two voices (Vox I and Vox II) on a five-line staff. The notation is as follows:

- Vox I:** Starts with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note chord consisting of a root note (R) and a second note (P), both marked *pp*. Above the first staff, the text "(in trombone)" is written. The second staff contains a whole note chord consisting of a root note (R) and a second note (P), both marked *ppp*.
- Vox II:** Starts with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note chord consisting of a root note (R) and a second note (P), both marked *pp*. The second staff contains a whole note chord consisting of a root note (R) and a second note (P), both marked *ppp*.

Vox I 

Vox II 

Tamt.  (arco) 

Vox I *(in trombone con sord.)* *quasi*
Portamento *mp* *(tacet)*

Tamt. *(tacet)*

Selma Nischner,
Darmstadt,
Z-VIII-1978.
(na 23)

SERBAN NICHIFOR

DIONYSIES III

Durata - ca. 4'20"

L.

DIONYSIES III

Riverbero (live-electronic) ad lib. (MEMENTO)

$\text{♩} = \sim 60-100 \text{ MM}$ quasi rubato

sempre PPP \leftrightarrow mP legatissimo, a punta d'arco

Serban Nichifor

Violino
(Viola 8 \downarrow)

15 \uparrow

d'al niente
come uccelli

Violino
(Viola 8 \downarrow)

Celesta
(Pianoforte 8 \uparrow)

sempre PP \leftrightarrow mP con Ped., senza attacco, legatissimo (normando)

morendo

Celesta
(Pianoforte)
(8↑→)

Violino
(Viola 8v→)
Celesta
(Pianoforte)
(8↑→)

d'al niente *mp cantabile e fluido*
(vibrato)

sempre mp legatissimo
sempre sul Re

PP con eco
 4-11-1979

SERBAN NICHIFOR

DIONYSIES IV

Durata: cca. 4'

Lui Virgil Frîncu și Nicolae Licareț
DIONYSIES IV
(INVOCATIO)

Serban Nichifor.
(1979)

$\text{♩} = \sim 60-100 \text{ MM}$ quasi rubato
Sempre $\text{pppp} \rightarrow \text{mp}$

Flauto $\frac{3}{4}$

Celesta (*) $\frac{3}{4}$

sempre pp fluido e cantabile, quasi Vox humana

l.v.

mp sonore

sempre Pedata

Fl.

Cel.

l.v.

mp sonore

Fl.

Cel.

l.v.

mp sonore

mp sonore

pp poco a poco crescendo

Fl.

Cel.

P

precipitando

Fl.

Cel.

P

*) ossia Pianoforte (8↑)
© 1978 by edition moderna, münchen

Handwritten musical score for Flute (Fl.) and Cello (Cel.), measures 1-10. The score is divided into four systems. The first system includes a tempo change "Tempo subito" and dynamics "mp", "ppp", and "pp". The second system includes "pp mormorando (come ecc) *", "Poco più mosso (♩ = 100-104)", and "legatissimo". The third system includes "pp ingenuo, molto espressivo". The fourth system includes "(3)". The score is marked with double bar lines and slanted lines indicating section boundaries.

* Textate Celestei (sau Pământului) are un caracter improvizatoric - sincronizată la nivelul măsurilor fiind însă obligatorie, cu accente expresive pe sunetele încercuite.

Fl. 

Cel.

Fl. 

Cel.

Fl. 

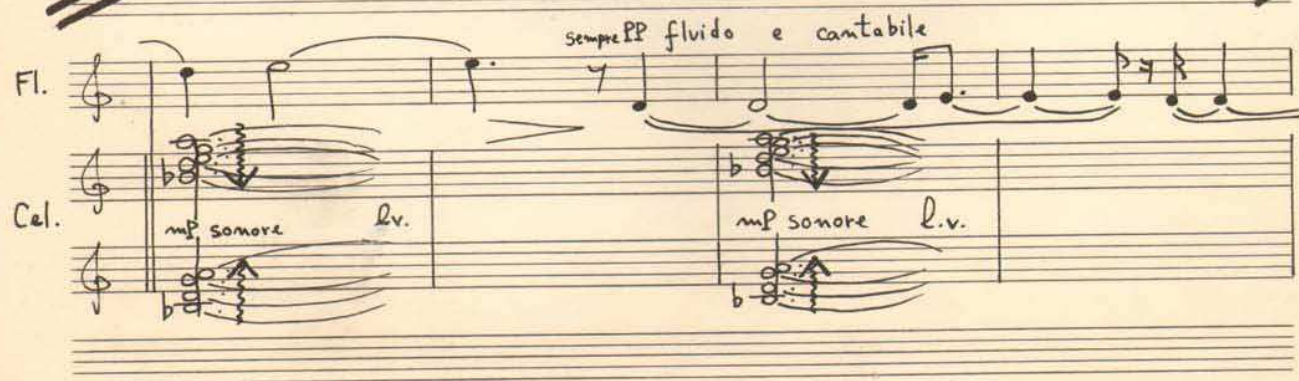
Cel.

Fl. 

Cel.

Tempo I

mp Sonore l.v.


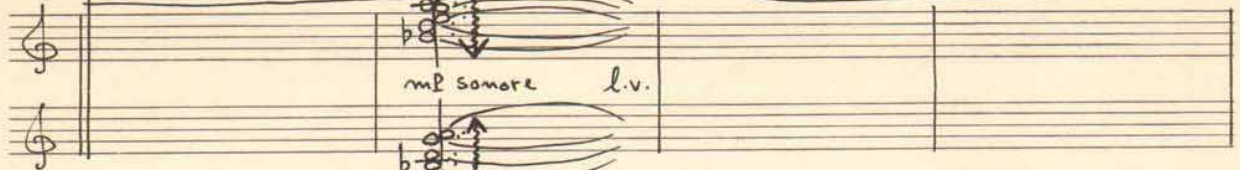
Fl. 

Cel.

sempre PP fluido e cantabile


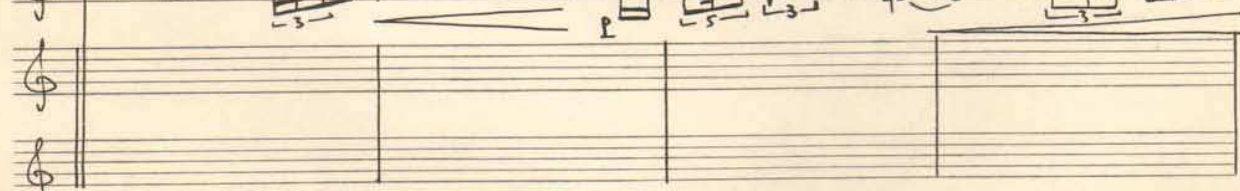
mp Sonore l.v.

mp Sonore l.v.

Fl. 
 Cel. 
mp sonore l.v.

Fl. 
 Cel. 

Fl. 
 Cel. 
pp poco a poco crescendo e

Fl. 
 Cel. 
precipitando

Fl. 
 Cel. 
(♩ = 152 MM)
pp ingenua
molto rall.

Tempo I

p espressivo

poco rall.

Fl.

Cel.

mp sonore

Poco più Mosso

pp vibrato ma liscio

pp mormorando (come eco)

Tempo I

Fl.

Cel.

pp Sonore l.v.

pppp lontano come eco

poco

ppp

perdendosi

pp come eco

Fl.

Cel.

pppp

8-12-1933.

Durata - ca. 4'

Luigi Virgil Fănuș și Nicholăe Lăcustă.

Serban Nichifor.
(1979)

Flauto

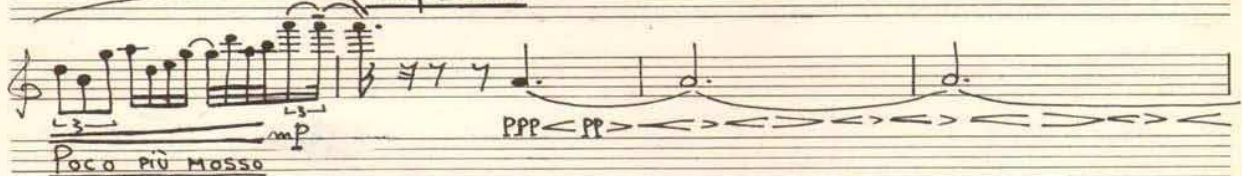
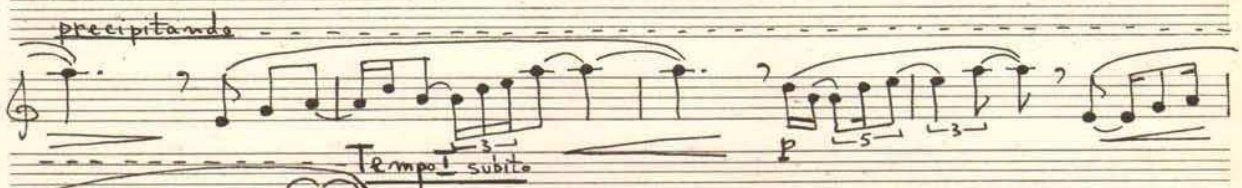
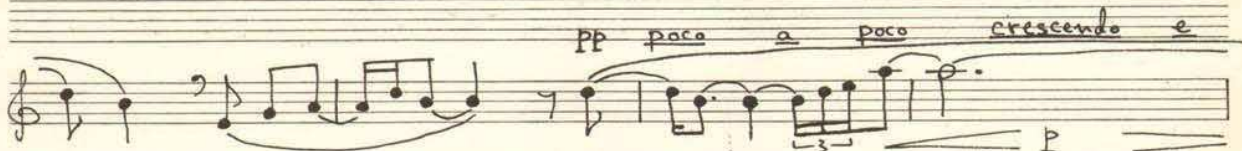
DIONYSIES IV

(Invocatio)

per flauto e celesta

$\text{♩} = \sim 60-100 \text{ MM}$ quasi rubato

sempre PPP \leftrightarrow mp



(3)
 Tempo I
 sempre PP fluido e cantabile
 (2)
 PP poco a poco crescendo e precipitando
 (J = 152 MM)
 Tr
 Tempo I
 poco rall.
 Poco più Mosso
 P espressivo
 PP vibrato ma liscio
 1 1
 Pppp lontano poco Ppp

Serban Nichifor

(1979)

INVOCATIO

per Clarinetto in Sib (ossia Flauto)
e Celesta (ossia Pianoforte)

Andante poco rubato
Sempre PPPP ↔ mp

[scritta in Sib - effetto 1 tasto ↓] sempre PP fluido e cantabile, quasi Vox humana

Clarinetto in Sib (ossia Flauto) - 1 Tasto
Celesta (ossia Pf.)
8↑

mp Sonoro
Sempre Pedale l.v.

Cl.
Cel. (l.v.)

mp Sonoro

Cl. (2) 3 7 3 3

Cel. (l.v.)

mp Sonoro

Cl. P

Cel. PP poco a poco crescendo e

Cl. precipitando

Cel.

Tempo I *molto*

Cl.

Cel.

PP murmurando (come ecc), sempre Pedale
[Combinatii libere ale sunetelor cuprinse in casete]

Poco più mosso (♩ = 102)
ingenuo, lentissimo, molto espressivo

Cl.

Cel.

Cl.

Cel.

Cl.

Cel.

Cl.

Cel.

Cl.

Cel.

Subito
Tempo I (♩ = 60 poco rubato)

Cl. *(3)*

Cel. *mp Sonoro (l.v.)* *(l.v.)*

Sempre PP fluido e cantabile

Cl.

Cel. *mp Sonoro (l.v.)*

Cl. *(3)*

Cel. *mp Sonoro (l.v.)*

Cl. *(3)*

Cel.

Cl. *(4)*

Cel. *pp* *poco a poco* *crescendo* *e precipitando*

Cl. *mp* *Tr* *ingenuo*
 Cel. *mp* *ingenuo*
 (sempre Pedale l.v.)

Cl. *mp* *dolce*
 Cel. *mp* *dolce*

Cl. *mp* *dolce* *poco rall.*
 Cel. *mp* *dolce* *poco rall.*
 (l.v.)

Poco più mosso
 Cl. *PP* *vibrato* *ma liscio*
 Cel. *PP* *mormorando (come eco)*

Cl. *PP* *sonoro (l.v.)*
 Cel. *PP* *sonoro (l.v.)*

Cl. *PPPP* *lontano, come eco* *PP* *residendo*
 Cel. *PPPP* *come eco* *PPPP* *(l.v.)*

CLARINETTO in Sib

INVOCATIO

Silvan Nidzifer
(1979)

♩ = N 60-100, quasi rubato *sempre PPP ↔ mp*

sempre PP fluida e cantabile, quasi Vox humana

pp poco a poco crescende

precipitando

Tempo I subito

Poco più mosso

PP ingenuo, legatissimo, molto espressivo

Tempo I

sempre *pp* fluido e cantabile, *poco rubato*

pp *poco a poco* *crescendo e precipitando*

Tempo I

P espressivo

Poco più mosso

PP vibrato ma liscio

PPPP lontano, come eco *PP* *perdendosi*

SERBAN NICHIFOR

DIONYSIES V

For New Mexico Brass Quintet

Serban NICHIFOR
(1979-80)

S I G N A L I S

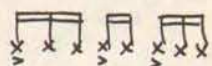
(Dionysies V)

for Brass Quintet and Magnetic Tape

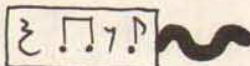
("Positive" - "Negative")

This music uses the elements of montains' romanian folklore.

EXPLANATION OF SYMBOLS



- white sound, whisperd in PPP - P.



- the repetition of musical sequence.



- magnetic tape.

'

- minutes.

"

- seconds.

DURATA:

ca. 17'52" (ca. 5' + 12'52")

For New Mexico Brass Quintet

Serban NICHIFOR

S I G N A L I S

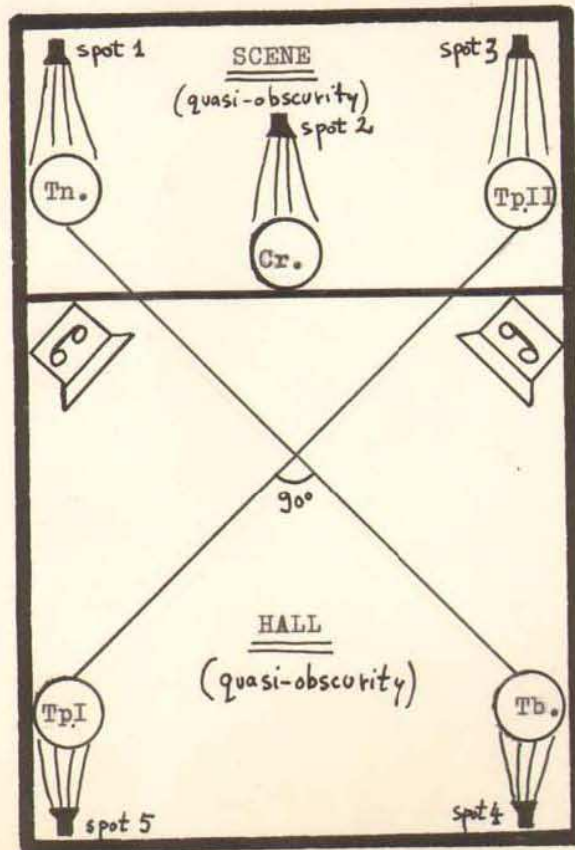
(Dionysies V)

for

Brass Quintet and Magnetic Tape

1.) POSITIVE ($\sim 5'$)

2.) NEGATIVE ($\sim 12'52''$)



SIGNALIS

(Dionysies I)

Serban Nichifor

1. POSITIVE

(R)*

Tram. I *quasi tubato*
Tram. II in B \flat
Corno in Fa
Trombone
Tuba
Tr. I (R)-----
Cr. G.P.
Tm.
Tb.
Tr. I in B \flat
Tr. II in B \flat
Cr. G.P.
Tm.
Tb.
Tr. I (R)-----
Tr. II in B \flat
Cr. *accelerando* G.P.
Tm. *poco*
Tb. *pp eco*
Tr. I in B \flat
Tr. II in B \flat
Cr. *poco crescendo*
Tm. *poco crescendo*
Tb. *poco crescendo*

Tempo normale
(quasi gliss. harm.)
mf giocoso
pp liscio
pp liscio

20

* (R) = Riverbero (live-electronic) ad libitum

** Tromba I in C ossia Cornetto (in C) - 1-

♩ ~ 88-100

(R)

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

G. P. *f subito (quasi gliss. harmon.)*

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

(R) *f subito*

f p *molto* *f marcato*

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

(R) *precipitando* *f marcato* *staccatissimo*

f marcato *f legatissimo*

♩ ~ 88-100

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

f legatissimo *staccatissimo*

f legatissimo *staccatissimo*

f staccatissimo

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

f staccatissimo *f legatissimo*

f deciso

(40)

- 3 -

acelerando

♩ N 60

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

mf dolce, quasi gliss. harm.

♩ N 120

Senza Sono mormorando ma ben marcato

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

Con Sord.

ppp senza sono mormorando ma ben marcato

♩ N 60

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

ppp

90

Con Sord.

ppp lontano

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

ppp

♩ N 40

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

Senza Sord.

Quasi Senza tempo (N 40)

ppp possibile con espressione

(lungo)

G.P.

ppp poco in rilievo

attacco

"NEGATIVE"

sempre ppp → mp

(București 16-20 V - 1993)

SIGNALIS

2.) NEGATIVE

Serban Niculescu
(1980)

Sempre

(START
00-0'01")

Sequence A

Con Sordini

sempre PPP liscio, come eco

	90"	13"	15"	13"	5"	9"	3"	13"
Tr. I* in C								
Tr. II in B ^b								
Cr.	G.P.		G.P.		G.P.		G.P.	
Tn.								
Tb.								

Notes: Cr. TACET; Sequence B; Sequence A

	15"	11"	8"	4"	12"	10"	13"	15"	9"
Tr. I in C									
Tr. II in B ^b									
Cr.	G.P.		G.P.		G.P.		G.P.		G.P.
Tn.									
Tb.									

Notes: (4'18") (attacca)

*)-Tr. I in C ossia Cornetto (in C)

Sequence B

(00-4'19")

Via Sordini

sempre **ppp** ↔ **p**, come eco

Tr. I in C (65" TACET sine a "Sequence C" 20" 20")

Tr. II in B \flat (65" TACET sine a "Sequence C" 20" 20")

Cr. (65" G.P. 20" Ped. (loca-5 \sharp) 20" 20")

Tn. (65" 20" 20")

Tb. (65" 20" 20")

legatissimo

Tr. I (20" 20" 58" (00-7'42"))

Tr. II (20" 20" 58")

Cr. (20" 20" 58" G.P. 58")

Tn. (20" 20" 58")

Tb. (20" 20" 58")

(attacca)

(00-7'43")

Sequence C

fff Sonoro

subito PP ben marcato

Tr. I in C

Tr. II in B^b

Cr.

Tn.

Tb.

fff Sonoro

molto

3"

7"

2"

4"

14"

♩ = 184 (100 = 54)

PP ben marcato 14"

sub PP ben marcato

Cr.

Tn.

Tb.

7"

7"

6"

15"

5"

♩ = 184

Cr.

Tn.

Tb.

3"

10"

7"

11"

9"

80"

G.P.

80"

80"

80"

(00-10'52")

SERBAN NICHIFOR

DIONYSIES VI

Durée: N 2'30" - 3'30"

- Prix "Valentino Bucchi", Roma-1985 -
- Prix SIMC (ISCM), Hong-Kong-1988 -

En hommage à mon Père

CARNYX *

(Dionysios VI)

pour Clarinette (Basse) en Si b

Serban NICHIFOR
(1984)

Cl. in Si b
ou
Cl. Basse in Si b

PRESTISSIMO (d N 112)

sempre poco a poco precipitando

(V = slap-tongue)

musica

molto f

possibile

sub. f ben marcato

sub. mf giocoso

sub. f ben marcato

mf giocoso

sub. f ben marcato

ff deciso

sub. mf giocoso

sub. P ritmico e leggero

poco a poco crescendo

sub. ff disperato

mf ritmico

poco a poco crescendo

*) - Le CARNYX est un très ancien instrument dacique, utilisé
auparavant par les romains comme instrument
guerrier. Le pavillon avait la forme d'une
tête de dragon.

- 1 -

© by Serban NICHIFOR (SABAM-Belgium)

(♩ ~ 130) sempre poco a poco precipitando

f sub. P molto ritmico ff *fp* *fp* *fp* *fp*

molto *ff Sonoro*

Sub. d N 100 ben marcato

ff molto pesante furioso

Sub. d N 130 giocoso

sub. ff

Sub. d N 100 ben marcato

ff molto pesante furioso

Sub. d N 130 giocoso sempre precipitando

sub. ff

(♩ ~ 148) sempre poco a poco precipitando

fff *molto* *sforz. molto* *pp mormorando ritmico*

precipitando molto

poco a poco crescendo *mf agitato*

sforz. *sub. sforz.* *scorrevole*

(7)

(♩ ~ 155) sempre poco a poco precipitando

ff grandioso

(♩ ~ 170) sempre poco a poco precipitando

ff drammatico *sforz.*

*) - Multisous ad libitum (éventuellement en base "fa").

sempre agitando

(D ~ 190) tumultuoso ma leggero
poco a poco crescendo
fff molto
possibile
secca
fff poss.
Bucuresti, 17. VII. 1984
f. Nichifor

Prof. Dr. Serban Nichifor

Composer

National University of Music from Bucharest

Address:

Str. Principatele Unite nr. 2

Vila, apt. 7

70512 BUCHAREST

ROMANIA

Tel.: 40-1-336 13 99

e-mail: snichifor@yahoo.com

Tele mobil 40-93-435.690

"CARNYX-Σ" (MOTO PERPETUO)

Serban NICHIFOR

SAXOPHONE ALTO (Eb) SOLO

Prestissimo, poco rubato, in quasi improvvisando ($\frac{1}{2} \approx 360^\circ / \frac{1}{4} \approx 180^\circ / \frac{1}{8} \approx 120^\circ / \frac{1}{16} \approx 90^\circ$)

Eb Alto
Sax.

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on 11 staves, each with a key signature of one flat (B-flat) and a time signature of 8/8. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is divided into several sections by double bar lines and includes tempo and articulation changes. The markings include:
 - *gliss.* (glissando)
 - *sfz* (sforzando)
 - *P sub* (piano, subito)
 - *possibile* (possible)
 - *sub. f ben marcato* (subito forte, ben marcato)
 - *sub mf giocoso* (subito mezzo-forte, giocoso)
 - *molto* (molto)
 - *P lontano* (piano, lontano)
 - *P dolce* (piano, dolce)
 - *sub. ff deciso* (subito fortissimo, deciso)
 - *sub mf giocoso* (subito mezzo-forte, giocoso)
 - *supr mf fluido* (superiore mezzo-forte, fluido)
 - *sub. ff ben marcato* (subito fortissimo, ben marcato)
 - *sfz* (sforzando)
 - *P veloce* (piano, veloce)
 - *sfz* (sforzando)
 - *(pavilion en 2' air)* (pavilion in 2nd air)
 - *sub ff sonore* (subito fortissimo, sonore)
 - *sub P veloce* (subito piano, veloce)
 The score concludes with a final double bar line and a repeat sign.

E♭ Alto
Sax.

(slap)

sub. sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f gaio

[2-3 harmonic overtones ad lib.]

ff pesante

sub. PP eco

[2-3 harmonic overtones ad lib.]

sub. ff pesante

sub. PP eco

mf

sub. P veloce

mp

f ben marcata

PP sub., fluido

molto

ff molto

P ritmico

(simile)

(simile)

meno

para. rit.

ff

P

ff

P

ff

P

mp

A Tempo

sub. f scorrevole

sub. f

simile

E♭ Alto Sax.

sub. f

simile

sempre f, poco a poco precipitando

sempre precipitando

sub. f

poss.

A Tempo

ff (slap)

ben marcato

sub. P dolce, lontano

portissimo

portandoci

A Tempo

sub. ff deciso, ben marcato (pavillon en l'air)

(frullato)

possibile

sfffz secco

NB - Le "carnyx" est un très ancien instrument à vent, qui avait le pavillon en forme de "tête de dragon". Le "carnyx" était utilisé aussi par les romains, comme instrument guerrier.

- Σ = "Sigma", lettre de l'alphabet grec, correspondant à "S" (l'initiale du "Saxophone").

Saxophone

Bremer, 27-I-1955

SERBAN NICHIFOR

DIONYSIES VII

Susan N. Richter
(1989)

Dionysies VII

= BATTUTA =

per

percussione

P.a. - 3-VI - 1991,

Stadsschouwburg-Concertgebouw
Amsterdam - Dan Succi

Durata: ~ 10'

Lui Alexandru Matei




Serban Nichifor

(1989)

DIONYSIES VII

"BATTUTA"

per
percussione

-  = bacchette dure
-  = bacchette morbide
-  = spazzole

- | | |
|---------|------------------------------|
| LEGNO | - 1 Pietra (ossia 1 T.B.I.) |
| | - 2 Temple Blocks |
| | - 2 Wood Blocks |
| PELLE | - 2 Bongos |
| | - 2 Tom-toms |
| | - Gran cassa (ossia Timpano) |
| METALLO | - Triangolo |
| | - 3 Piatti |
| | - Tam-tam |
- +Vox (ad lib)

Allegro giusto (♩ = 120)

Vox (ad lib) *HA! Y*

Legno *2* *HA! Y*

Pelle *2* *HA! Y*

Metallo *sffz*

G.P. G.P.

d'al niente *molto* *sffz* *d'al niente* *molto* *sffz*

P. *d'al niente* *molto* *sffz* *ff furioso, poco a poco crescendo*

P. *(sempre crescendo)* *molto* *sffz* *d'al niente* *poco a poco cresc...*

P. *(sempre crescendo)*

P. *molto* *sffz* *ff furioso, poco a poco crescendo*

P. *(sempre crescendo)* *ff giocoso*

P. *molto* *sffz*

P. *d'al niente* *poco* *molto* *f* *sub. ppp* *molto* *ff* *sub. pp* *poco*

M. *sub. pp ritmico* *poco*

M. *sub. pp* *poco a poco crescendo* *molto*

* Les interventions vocales sont facultatives.

M. ⁽⁸¹⁾ *ff* *giacoso* *sub. mp* *molto*

M. ⁽⁹¹⁾ *sfz* *(l.v.)* *sub. pp*

M. ⁽¹⁰¹⁾

M. ⁽¹¹¹⁾ *sub. ff*

M. ⁽¹²¹⁾ *sub. p* *ritmico* *l.v.*

L. ⁽¹³¹⁾

L. ⁽¹⁴¹⁾ G.P.

L. ⁽¹⁵¹⁾

L. G.P.

L. ⁽¹⁶¹⁾

L. ⁽¹⁷¹⁾ G.P. *Pitmico* *sempre Pitmico*

P. G.P. G.P. G.P.


M. *Pitmico*


P.  (181)

M. 

P.  (191)


M. 

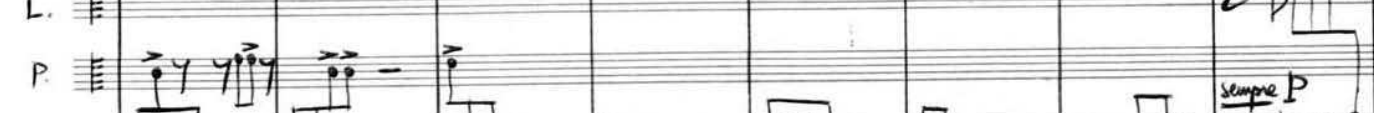
P. 

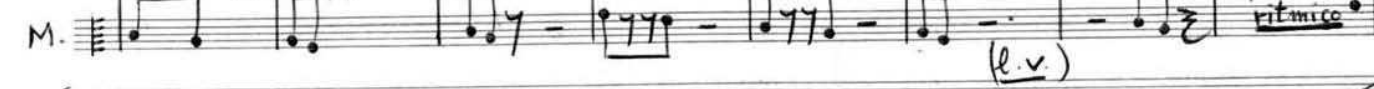
M. 


P.  (201)


M. 

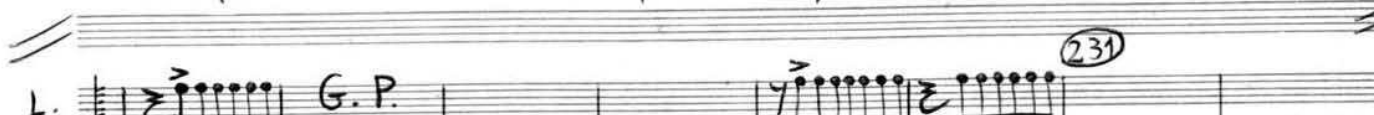
L.  (211)


P. 


M.  (l.v.)

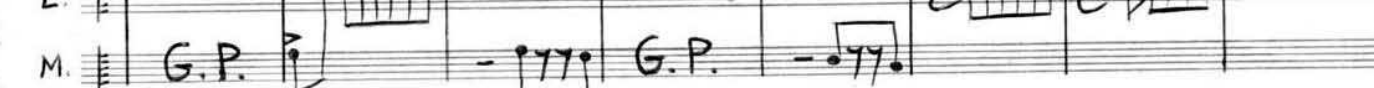
L.  (221)


M. 

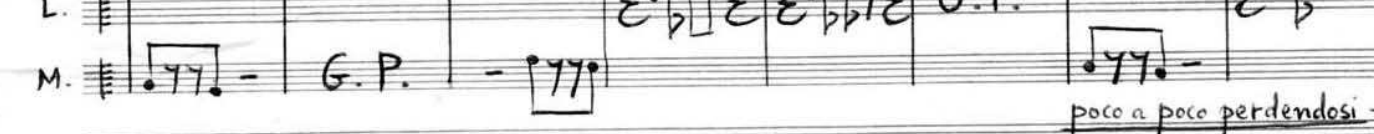
L.  (231)

M. 

L. 

M. 

L.  (241)

M. 

251

L.

P.

M.
sub. ff ben marcato
perdendosi l.v.

261

L.

P.

271

L.

P.

L.

P.

M.

281 poco a poco affrettando

L.

P.

M.

(sempre affrettando)

291

L.

P.

M.

(sempre affrettando)

301

L.

P.

M.
molto

Sub. Tempo I (♩ ~ 120)

M.
sfz *l.v.* *ppoco*

311

L.

P.

M.

6 7 *sub ff* *pp poco* 1 2 3 4 5 *l.v.*

321

L.

P.

M.

6 *sub ff* (l.v.) 1 2 3 1 2 3

331

L.

M.

1 2 3 1 2 3 1 2 3

341

L.

M.

3 1 2 3 1 2 3 1 2 3 *pp* *poco a poco crescendo*

351

L.

P.

M.

2 3 1 2 3 1 2 3 *sempre crescendo* *molto* *ff* G.P. G.P. G.P. *P poco* 1 2

361

M.

3 4 G.P. G.P. 1 2 3 G.P. *pp misterioso*

371

P.

M.

1 2 3 4 G.P. *pp* *poco a poco perdendosi* (l.v.)

381

P.

M.

P dolce *l.v.* 1 2 *pp poco* *P dolce* *l.v.*

[illegible]

391

L. 
molto espressivo

Handwritten musical score for two staves, P and M. The score includes dynamic markings such as *pp*, *ppp*, and *ppp*, and performance instructions like *l.v.* (lento) and *lontano* (lento). The notation features various note values and rests, with some notes marked with a tilde (~). The score is divided into measures by vertical bar lines. There are circled numbers 401 and 411 at the beginning and end of the excerpt respectively.

Handwritten musical score for three staves (L., P., M.). The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo), and performance instructions like *profondo* (deep) and *l.v.* (lento). The notation features various note values, rests, and articulation marks.

Handwritten musical score for three parts: L. (Left), P. (Piano), and M. (Middle). The score is written on a single staff with a treble clef. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature has one flat (B-flat). The score consists of 12 measures. The first measure is marked "L.v." (Lento). The second measure is marked "P." (Piano). The third measure is marked "M." (Middle). The fourth measure is marked "L.v." (Lento). The fifth measure is marked "P." (Piano). The sixth measure is marked "M." (Middle). The seventh measure is marked "L.v." (Lento). The eighth measure is marked "P." (Piano). The ninth measure is marked "M." (Middle). The tenth measure is marked "L.v." (Lento). The eleventh measure is marked "P." (Piano). The twelfth measure is marked "M." (Middle). The score ends with a double bar line.

L. 
P.
M.
pp Cantabile (l.v.) pp Cantabile

431

L. minaccioso

P. G.P. (l.v.)

M. (l.v.) PP Cantabile

PP (l.v.)

Handwritten musical score for P. and M. staves. The score includes dynamic markings such as *minaccioso*, *più*, *mp*, *G.P.*, *PP dolce (l.v.)*, and *ppp poco*. There are also performance instructions like *l.v.* and *l.v.* in parentheses. A circled number 441 is present above the M. staff.

(451)

L.

P. G.P. - G.P. G.P. *minaccioso*
ppp non crescendo

M.

ppp eco (l.v.)

(461)

L.

P. G.P. G.P. *Sempre minaccioso*
molto ff (secco) *ppp* *molto ff* *(secco)* G.P.

M.

poco animando --- *Sub. Tempo I* *poco a poco precipitando* ---

L.

P. *sffz* *G.P. (secco)*

M. *ppp* *molto ff* *ff disperato* *molto*

(471) *Sub. precipit. (♩ ≈ 144)* *Sub. Tempo I, sempre allargando molto*

Vox (ad lib.)

P. *Sub. Tempo I (♩ ≈ 120)* *ff violenta* *l.v.* *immateriali* *G.P. (secco)*

M.

P profondo *pp lontano e tranquillo*

(481) *Grave (♩ ≈ 60) poco a poco accelerando* --- *Deciso (♩ ≈ 120)*

L.

P. *d'al niente* *possibile* *sffz* *sffz* *G.P. (secco)*

M.

Vox (ad lib.) *HA!!!*

Sinaia, 9-10-11-1989

Sinban Niculescu

SERBAN NICHIFOR

DIONYSIES VIII

Pentru Elena Pope

Sarah Nichols
(1878-1911)

"Diary for" pt. clariet și bandă ^{prima (celente)}

(Variante Varsovia 1881)

N 13' (Pr. - 1'20"; P.M. - 2'40"; Inv. - 4' + 2'45"; Epi. - 2'10")

~ 13'

Serban NICHIFOR

DIONYSIES

für B - Klarinette, Celesta (Klavier) und Tonband

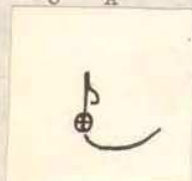
NOTA BENE



slap.



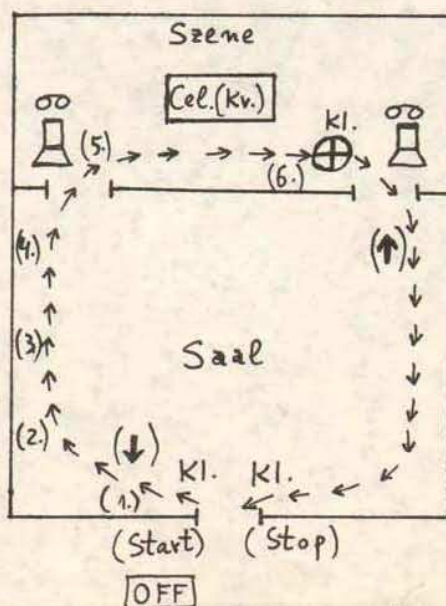
HÂ



- der höchste Klang
- untemperiertes Kreuz, das ein wenig niedriger klingt
- slaptongue (Klang mit der Zunge geklopft)
- ungegrenzte sonorische Höhe
- Interjektion phonetisch ausgesprochen
- Klang, den man erhält, wenn man die Zunge vom Gaumen hinunterschlägt (die Lippen in den Positionen "O" oder "A").
- Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt.
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden.

Topik der sonorischen Quellen

(Das Zeichen ↓ zeigt den Eintritt in die Szene, und das Zeichen ↑ , das Austritt aus der Szene.)



(1) ... (6) = Seiten 1... 6
"Perpetuum
Mobile"

(~12'35")

CELESTA SOLA

1.) PROLOGOS

Serban Nichifor

(OSSIA PIANOFORTE 8↑)

Sempre Pedala l.v.

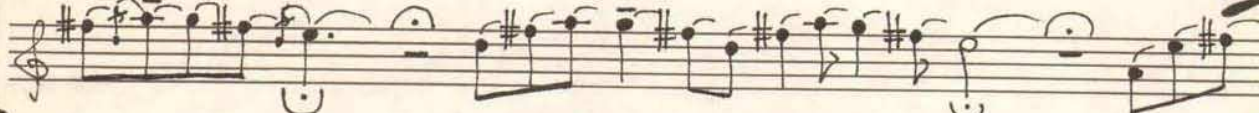
LARGO molto rubato, improvvisando (♩=~54)

Cel.
(xPf.)
8↑



P dolcissimo e lontano, molto espressivo

Cel.
(xPf.)
8↑



Cel.
(xPf.)
8↑



Cel.
(xPf.)
8↑



Cel.
(xPf.)
8↑



poco a poco decrescendo...

pppp possibile

(~1'20")

attacca

(~ 2'50")

1

2.) PERPETUUM MOBILE (DIONYSIES I)

per Clarinetto in Sib
(solo)

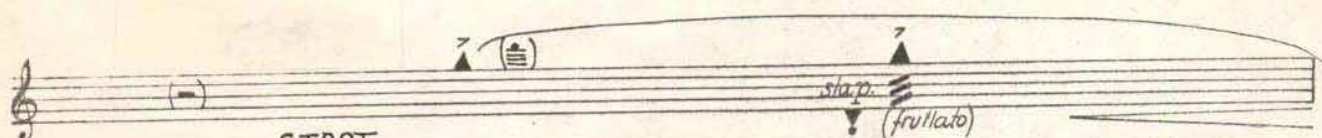
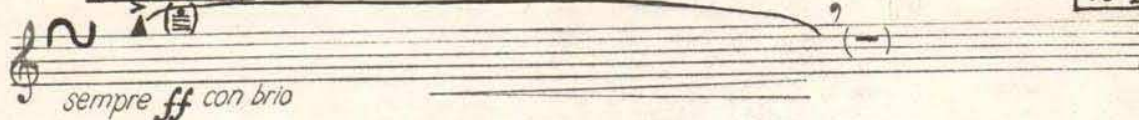
e nastro magnetico (0 α 0)

SERBAN NICHIFOR

OFF

Solenne

~ 4"





Musical score for a single melodic line, consisting of ten staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and dynamic markings. The first staff begins with a first finger position diagram. The score includes the following markings:

- mf* *giocoso* (third staff)
- f* *furioso* (seventh staff)
- 7 (w34") (tenth staff)

Subito Largo (♩=48)

mp lusingando

Subito Presto possibile (♩=142)

8♯ legatissimo

ff frivolo

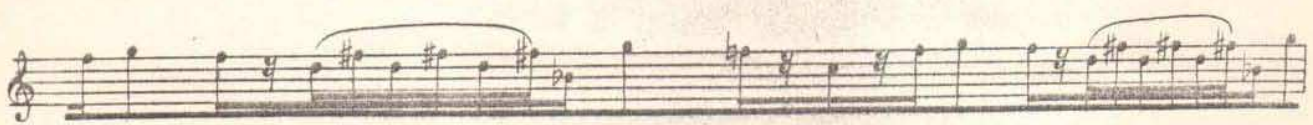
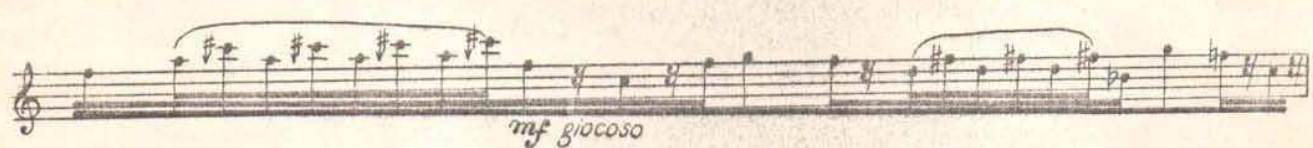
loco

mf giocoso

Subito Largo ($\text{♩} = 48$)

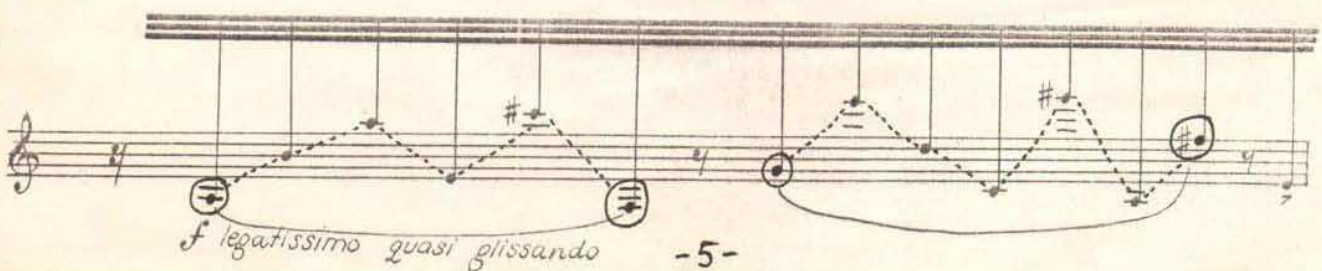


Subito Presto possibile ($\text{♩} = 142$)





L'istesso Tempo (♩=142)
con brio



6

- 6 -

M 2054 E

*) The Tape \propto will be stoped together with the end of the clarinet score !!!



sfz (in Pf.)

* grid

...

Ha
attacca *

$$\left(\frac{\sim 32''}{\sim 2'40''} \right)$$

Serban Nichifor

3.) INVOCATIO

per Clarinetto, Celesto (ossia Pf. 8[↑]) e
Nastro Magnetico (OBO)

♩ = 60 poco rubato
sempre PPPP ↔ mp

[scritta in Sib - effetto 1 tasto ↓] *sempre PP fluido e cantabile, quasi Vox humana*

Clarinetto in Sib
(ossia Fl. - 1 tasto)
Celesto (ossia Pf. 8[↑])

mp Sonoro
sempre Pedale l.v.

Cl.
Cel.

mp Sonoro

Cl.
Cel.

mp Sonoro *mp Sonoro*

Cl.
Cel.

PP *poco a poco* *crescendo e*

Cl.
Cel.

precipitando

Tempo I subito

Cl.

Cel.

PP *monotono* (come eco), sempre Pedale

[combinazioni libere alle suonatori caprinse in cassetta]

Poco più mosso (♩ = 102)

Cl.

Cel.

ingenuo, lentissimo, molto espressivo

Cl.

Cel.

Cl.

Cel.

Cl.

Cel.

Cl.

Cel.

Subito
Tempo I (♩ = ~ 60 poco rubato)

Cl. *mp* Sonoro (l.v.)

Cel. *mp* Sonoro (l.v.)

Cl. *sempre pp* fluide e cantabile

Cel. *mp* Sonoro (l.v.)

Cl. *mp* Sonoro (l.v.)

Cel. *pp* poco a poco crescendo e precipitando

Cl. *mp* *Tr* *ingenuo*
 Cel. *mp* *ingenuo*
 (smpa Pedale l.v.)

Cl. *mp* *dolce*
 Cel. *mp* *dolce*
poco rall.

Cl. *mp* *dolce*
 Cel. *mp* *dolce*
poco rall.

Poco più mosso
 Cl. *PP* *vibrato* *ma liscio*
 Cel. *PP* *mormorando (come ecc)*

Cl. *PP* *sonoro (l.v.)*
 Cel. *PP* *sonoro (l.v.)*

Cl. *PPPP* *lontano* *come ecc* *pendendosi*
 Cel. *PPPP* *lontano* *come ecc* *pendendosi*
START *(n 4')* *(n 2')* *(n 2'15'')* *attacca*
poco a poco ff dolce poco a poco decresc.

4.) EPILOGOS

Serban Nichifor

CELESTA SOLA

(OSSIA PIANOFORTE 8^a)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩=♩58)

Cel.
(xPf.)
8^a

P *dolcissimo* e *lento*, *molto espressivo*

decrecendo poco a poco

Cel.
(xPf.)
8^a

perdendosi

(♩2'40")
STOP

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

poco decrecendo

Cel.
(xPf.)
8^a

PPPP

sub. PP espressivo

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

PPP *eco*

PPPP *perdendosi*

(♩2'10")

DIONYSIES Subm. Niederf.

-bandi complementare-

- Bando

- Lucrare simfonică "CONSTELAȚII" (1977) - pag. 10 și 11 (normal)

pag. 12 și 13 → în buclă,
repetându-se de 2-3 ori

(în sat, magnetofonul va fi oprit
după solist, lăsându-i a certina

libertatea de a cîta ultima sechins din

"Perpetuum Mobile" mai liber)

Bande B

Handwritten musical score for three synthesizer parts. The score is divided into measures by vertical lines. Above the staves, measure numbers are circled: 0'', 5'', 1', 1'24'', 1'50'', and 2'25''. The first staff, labeled 'Synth. I', starts with a key signature of one sharp (F#) and a 4/4 time signature. It contains a wavy line representing a sustained sound, with a box labeled '+ Phase Shifting' and a circled '4' with an upward arrow. The second staff, labeled 'Synth. II - XV', contains a box labeled 'Mobile folkloric "izvane 2050"' and a circled '4' with an upward arrow and a triangle. The third staff, labeled 'Synth. XVI', contains a circled '16' with '32' and an upward arrow. Dynamics include 'mf', 'f', 'ff', 'molto', and 'fff'. A vertical line on the right is labeled '(1981 - die "Diamants")'. The page number '- 12 -' is at the bottom.

CLARINETTO in Sib, Piano forte (ossia Celesto),
e Nastro Magnetico (Op. 30)

3.) INVOCATIO

Silvan Nidhofer
(1975)

♩ = 60-100, quasi rubato *sempre PPP ↔ mp*

sempre PP fluida e cantabile, quasi Vox humana

precipitando

Tempo I subito

Poco più mosso

PP ingenuo, legatissimo, molto espressivo

crescendo

Tempo I

sempre PP fluido e cantabile, poco rubato

poco a poco crescendo e precipitando

Tempo I

P espressivo

Poco più mosso

PP vibrato ma liscio

longe (n2')

(respirare ad libitum)

PPPP lontano, come eco perdendosi

(n2')

(n2'15")

SERBAN NICHIFOR

DIONYSIES IX

Pour le Quatuor de flûtes à bec "CARRE": Marleen Vertommen, Ines Rasbach, Karin Gutsche et Tomma Wessel

Durée: $\approx 5'50''$

Serban Nichifor (1997)

- Schéma 1 :

NOTA BENE

→ La pièce est composée dans une forme de "rondeau" ou "ronde", "rondelet", "rondeletus", "rondeletus" = danse en cercle du 13^{ème} siècle)

impiquant — surtout dans le "ronet de carole" — aux "des
alternances solo/ensemble, précédées par une "chanson" (*).

Cette forme est aussi visualisée par les 3 données des 3 "moires"
 (= Fl. I, II et III) tout autour de la "prédestinée" (= Fl. IV - solo).
 Par conséquence, "l'état d'immobilité" est noté \oplus et "le mouvement
 circulaire" est noté \odot (voir la partition), conformément au Schéma 1.

En tout cas, cette pièce pourra être interprétée aussi dans un déplacement conventionnel (habituel), conformément au Schéma 2.

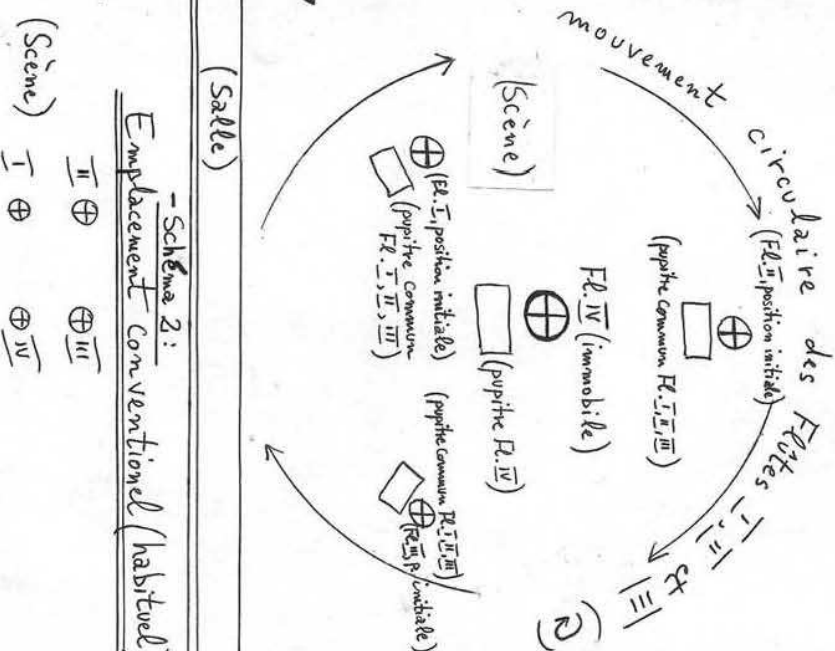
simplexement conventionnel (habituel), conformément

→ X = "suono bianco" = "son blanc" obtenu en obturant avec le doigt le trou inférieur (l'anche) du "Kopfstück" ("Mundstück") et en éliminant ainsi les

- N = section non-mesurée, avec une notation proportionnelle.
- * = "colpore au pied" - coup de pied dans le sol (comme effet de percussion).

*) Parcae [Nona, Decima, Morta]; Moirs / Parques [Cloto, Lachesis, Atropos]; Schicksalsfem; Fates = les déesses du destin ("fatum").

Moÿra (Moírai)*
= pour quatorze plates à bec =
(partition générale)



**) Intrada (F. I-IV); Recitativo (A. F. IV); Danza (A. F. I-III);
 Recitativo (B. F. IV); Danza (B. F. I-III); Recitativo (C. F. IV);
 Danza (C. F. I-III).

Šerban Nichifor
(1997)

[Dionysies IX]

sempre \oplus (immobile)

(suono bianco)
X_____

10

P

→ Danza **A.**

- Allegretto grazioso (♩ 110), sempre danzando, scherzando, poco sensuale

Inf. ritmico

mp ben marcato (poco skip)

mp ben marcato (poco skip)

(TACET - Danza A.)

Handwritten musical score for three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The bottom staff has a tempo marking of 20" (22-20") and a dynamic marking of *sfz*. The middle staff has a dynamic marking of *sfz*. The top staff has a dynamic marking of *sfz*. The score ends with a double bar line and a final note.

*) (Q = mobile (movimento circolare))
 **) * = colpire con piede

Fl. I, II e III → TACET-Recitativo [B.]

→ Recitativo [B.] - Senza Tempo, estatico (ma scorevole) (♩ 46)

Solo - sempre molto espressivo (quasi improvvisando)

Doloroso (♩ 66)

Lontano, imitativo (♩ 64) - molto espressivo

A Tempo (♩ 64) precipitando → Fluido (♩ 80) sempre precipitando → sub. poco a poco calando

sempre calando - Adagio (♩ 58) p.p. calando - Senza Tempo, estatico

Danza B.

Allegro giocoso (♩ 128), sempre danzando, scherzando, poco sensuale.

Handwritten musical score for **Danza B.** in 4/4 time, marked *Allegro giocoso* (♩ 128). The score is for a string quartet, with parts for Violin I (S. ossia A.), Violin II (A. ossia T.), Viola (T. ossia B.), and Cello/Double Bass (B.). The music features a lively, rhythmic melody with many slurs and accents. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ben marcato* (well marked). The score includes a section marked **TACET - Danza B.** for the Cello/Double Bass part.

Handwritten musical score for **Danza B.** in 4/4 time, marked *Allegro giocoso* (♩ 128). The score is for a string quartet, with parts for Violin I (S. ossia A.), Violin II (A. ossia T.), Viola (T. ossia B.), and Cello/Double Bass (B.). The music features a lively, rhythmic melody with many slurs and accents. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ben marcato* (well marked). The score includes a section marked **TACET - Danza B.** for the Cello/Double Bass part.

[illegible]

→ Danza C. - **Vivace** (a 160), sempre danzando, molto sensuale

ff gaio

ff con brio

ff ben marcato

ff ben marcato

Handwritten musical score for Suban Nidhitz, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *Sub. Largo*, *ff*, *molto*, and *delirioso*. The score includes a key signature of one flat and a time signature of 3/4. The notation is written in a style characteristic of early 20th-century manuscript notation.

Șerban Nichifor
(1997)

pour "Carre" (quatorze flûtes à bec) =
[Diomysies IX]

V.S.

[illegible]

Premiul "Scara Paradisului", Arad, 1996

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf POPA

Muzica: Șerban NICHIFOR

- variantă monodică (populară)
- variantă pentru cor de femei și/sau copii (S./A.)
- variantă pentru cor bărbătesc (T./B.)
- variantă pentru cor mixt a cappella (S.A.T.B.)

DURATA:cca 4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul încreștinării Românilor -

Versurile: Arhimandrit Ioan Ioasaf POPA
Muzica: Șerban NICHIȚOR

- 1.) Ai băut, Andree, sfinte, din izvorul
Cel trimis de Duhul, prin Botezătorul.
Cu-al tău frate Simon te-a chemat Hristos
Și-ați lăsat măvodul, L-ați urmat voios.
 - Refren (cu volta 1)
Cu cei sfinți, cu fingerii, cu Cea-n veci curată,
Roagă, Sfinte-n Duhul, pe Hristos, pe Tată:
Dumnezeu s-aducă înfrățirea-n toți,
De Româna viață, grijă tu să porți.
Grijă tu să porți de România ! (vers adăugat la volta 3)
 - 2.) Ai smerirea haină, armă Sfânta Cruce,
Cincizecimea harul din Hristos ți-aduce,
Vii la Geto-Dacii cu credința lor
Și în ceruri fi-va pururi viața lor.
 - Refren (cu volta 2)
 - 3.) Sadul tău ajuns-a pom cu crengi multime,
Mai străvechi, mai rodnici ca în țări vecine,
Tot smeriți ca tine am crescut și noi,
Cu mult duh de jertfă în vremi de nevoi.
 - Refren (cu volta 2 dacă se continuă cu strofa 3.bis); cu volta 3
dacă se încheie imnul)
 - 3. bis) (cuplet facultativ, ce poate fi inserat după cupletul 3.),
sau în locul acestuia)
Prin Sfânt Har fi macini în creștina moară,
Să fi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.
 - Refren (cu volta 3, ce încheie imnul)
- .

NE - Cupletul facultativ 3.bis) (ce poate fi inserat după cupletul 3,
sau în locul acestuia) va fi urmat de Refren cu volta 3, după
schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3 bis-R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după
ultimul cuplet (ce poate fi C.3, sau C.3 bis).

Imnul Sfintului Apostol Andrei

Muzic: Suban Nicușor

Versurile: Arhimandrit Ioan-Ioasa Popa

Durata: ~4-5'
 Varianta pentru cor mixt

IMNUL SFÎNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor - Versurile: Arh. Ioan-Ioasa Popa
 Muzica: Șerban Nichifor

Andantino (♩ ~ 72)

mp

S.

A.

1) Ai bă-ut, An-dre-e-sfin-te, din iz-
 2) Ai sme-ri-rea-hăi-nă-ar-mă Sfin-tă
 3) Sa-dul tău a-jun-s-a-pomi cu crengi mul-
 4) Prin spirit Har-ă-mă-cini-un creș-ti-na

P

S.

A.

vo-rul Cru-ce-ti-me
 Cel tu-mis de-Du-hul, prin Bo-te-za-to-rul
 Cîm-ze-ci-mea-hă-nul-din Hris-tos ti-a-du-ce,
 Mai stră-vechi, mai rod-nici-că în țări ve-ci-ne,
 Să-ți faci fă-i-nă, cu Hris-tos dos-pea-lă,

mp

S.

A.

T.

Cu-al tău fra-te Si-mon-te-a che-mat Hris-tos
 Vii la ge-to-Dă-cii-cu cre-din-tă-lor
 Tat sme-ri-ți ca-ti-ne-din creș-tin-ă-și
 Creș-te-ne-ști stră-mo-șii, profe-ți sfin-ți

mf

S.

A.

T.

B.

Si-ati lă-sat nă-vo-dul, Lă-ți ur-mat-vo-los
 Si în ce-ruri fi-vă-pu-ruri via-tă-lor
 Cu mult duh de-jert-fă-în vremi de-ne-vor
 Sca-ră ne-vă-zău-tă-le în-tîm-și spre Rai

Refren

Poco Animato (♩ 88)

cu Cea-n-vei cu - ra - ta - Ra - ga, sfin - te în

Cu cei sfinți, cu în - ge - ri - cu Cea-n-vei cu - ra - ta, cu - ra - ta Ra - ga

sfinți - cu Du - hul, cu Cea-n-vei - în veii cu - ra - ta - Ra - ga

Dum - ne - zeu să a - du - că

Du - hul, Du - hul, pe Hris - tos, pe Ta - ta - Dum - ne - zeu să a - du - că, să a - du - că

Ta - ta, pe Ta - ta

în - fră - ti - re - a - n - tați, De Ro - mă - na vi - tă - 1, 2 (și eventual 3 - cu strofa facultativă)

în - fră - ti - re - a - n - tați, în fră - ti - re, De Ro - mă - na vi - tă, vi - tă gri - ja tu sa

gri - ja tu sa

(1, 2) poco a poco rallentando e decrescendo (calando) - - -

portii

portii, gri - ja tu sa ne portii

3 (sau 3 bis)

gri - ja tu - sa - portii de Ro - ma - ni a!

gri - ja tu, tu - portii de Ro - ma - ni a!

NB

Cuplet facultativ 3.bis (urmat de Refren cu volta 3):

3bis) Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoși, preoți sfinți le dai,
Scara nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)

- 2 -

Brunți, 1-2 - XI - 1991

Scriba N. N. N.

Durată: ~4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

Variantă pe voci egale de
femei și/sau copii

- Începătorul creștinării Românilor -
Andantino (♩ = 72) cantabile mai simple

Versurile: Arh. Ioan-Ioasa Popa
Muzica: Șerban Nichifor

S. 3/4 A. 4/4

pp poco

1) Ai bă-ut An dre-e, sfin-te din iz-
2) Ai sme-ri-tea hai-nă, ar-mă Sfân-ta
3) Să-dul tău a jum-s-a pomi cu crengi mul-

A —

S. vo-rul Cel tri-mis de Du-hul, prin Bo-te-za to-rul,
Cru-ce Cinci-ze-ci-mea hă-rul din Hris-tos ti-a du-ce,
ți-me Mai stră-vechi, mai rod-nici că în țări ve-ci-ne,

A —

poco rit. Sub. A Tempo (♩ = 72)

S. Cu-al tău fra-te Si-mon te-a che-mat Hris-tos
Vii la Ge-to Da-cii cu cre-din-ța lor
Tot sme-ri-ți ca ti-me am cres-cut și noi

A. ai bă-ut. Cu-al tău fra-te Si-mon, Si-mon, te-a che-mat Hris-tos, Hris-tos
din Hris-tos, Vii la Ge-to Da-cii, cu cre-din-ța lor, si noi
(cu Hris-tos) ti-me, ca ti-me, am cres-cut și noi, (le dai)

S. Și-ți lă-sat na-vo-dul, L'ati ur-mat vo-los.
Si în ce-ruri fi-va, pu-ruri via-ța lor.
Cu mult duh de jert-fa, în vre-mi de ta-ne-voi

A. Și-ți lă-sat na-vo-dul, în vo-dul
Si în ce-ruri fi-va, în ce-dul
Cu mult duh de jert-fa, de jert-fa

R) Cu-cei

Refren - Poco Animato (♩ = 88) (scara)

S. R) Cu cei sfinți, cu în-ge-rii, cu Cea-n veci cu-ra-tă, Roa-gă, Sfin-te în

A. sfinți, cu în-ge-rii, cu Cea-n veci, în veci cu-ra-tă, cu-ra-tă, Roa-gă

S. Du-hul pe Hris-tos, pe Ta-tă, Dum-ne-zeu să a-du-că

A. Roa-gă pe Hris-tos, pe Ta-tă, pe Ta-tă, Dum-ne-zeu să a-du-că, s-a-du-că

1, 2 (și eventual 3 - cu strofa facultativă)

S. în-fră-ți-re-a-n tot-i, De Ro-mâ-na vi-tă gri-jă tu să

A. în-fră-ți-re-a-n tot-i, în-fră-ți-re, De Ro-mâ-na vi-tă, vi-tă gri-jă tu să

(1, 2) *c alando poco a poco*

S. por-ti, gri-jă tu să ne por-ti

A. por-ti, gri-jă tu să por-ti, tu să ne por-ti

3. (sau 3 bis) *poco a poco ritardando*

S. de Ro-mâ-na vi-tă, tu, tu să

A. de Ro-mâ-na vi-tă gri-jă tu, tu să por-ti, să

sempre ritardando

S. por-ti de Ro-mâ-ni a!

A. por-ti de Ro-mâ-ni a!

fff

S. Nichifor

A. 1-2-XI-1991 (rev. 7-8-VI-96)

NB - Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3bis-R.v.3. În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3bis).

3.bis) - Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)

Durata: n4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

Varianta pentru
cor bărbătesc

- Începătorul creștinării Românilor -

Versurile: Arh. Ioan Ioan Popa
Muzica: Șerban Nichifor

Andante (♩72) cantabile ma semplice

MP

1) Ai bă-ut An dre e, sfin-te din iz-
2) Ai sme-ri-rea hai nă, ar-mă Sfân-ta
3) Sa-dul tău a sun s-a pomi cu creș-ti-mul
să prin Sfânt Har-ti oma cîm în creș-ti-l na

Vo-rul Cel tri-mis de Du-hul, prin Bo-te-za to-rul,
Cru-ce Cinci-ze-ci-meă ha-rul din Hris-tos ti-a du-ce,
ti-me Mai stră-vechi, mai răd-mici ca în tări ve-ci ne,
moa-ră, Să-ți faci fă-nă, cu Hris-tos dos pe-a-lă

poco rit. Sub. A Tempo (♩72)

mp

Cu-al tău fră-te Si-mon te-a che-mat Hris-tos
Vă la Ge-to Da-cii cu cre-din-tă lor
Tot sme-riți ca ti-ne am cres-cut și noi
Creș-ti-neți stră-mo-șii pre-oti sfinți și dai

ai bă-ut. Cu-al tău fră-te Si-mon, Si-mon, te-a che-mat Hris-tos,
din Hris-tos, Vă la Ge-to Da-cii, cu cre-din-tă lor,
mai stră-vechi, Tot sme-riți ca ti-ne, ca ti-ne, am cres-cut și noi,
cu Hris-tos, Creș-ti-neți stră-mo-șii, mo-șii pre-oti sfinți și dai, și dai

mf

Si-ati-lă-sat nă-vo-dul, L'ati-ur-mat vo-los.
Si-ati-lă-sat nă-vo-dul, L'ati-ur-mat vo-los.
Si-ati-lă-sat nă-vo-dul, L'ati-ur-mat vo-los.
Si-ati-lă-sat nă-vo-dul, L'ati-ur-mat vo-los.

R) Cu cei

Refren - Poco Animato (♩88)

R) Cu cei sfinți cu în-ge-ră, cu Cea-n-veci cu-ra-tă, Roa-gă, Sfin-te în
sfinți cu în-ge-ră, cu Cea-n-veci, în veci cu-ra-tă, cu-ra-tă, Roa-gă

Du-hul, pe Hris-tos, pe Ta-tă, Dum-ne-zeu să a-du-că
Roa-gă pe Hris-tos, pe Ta-tă, pe Ta-tă, Dum-ne-zeu să a-du-că, să a-du-că

1, 2 (și eventual 3 - cu strofa facultativă)

T. *mp.*
în-fră-ți-re-a-n toti, — De Ro-mâ-na vi-tă gri-jă tu să

B. *mp.*
în-fră-ți-re-a-n toti, în-fră-ți-re, De Ro-mâ-na vi-tă, vi-tă, gri-jă tu să

(1, 2) poco a poco calando (rallentando e decrescendo) — — — — —

T. *mp.*
porți, gri-jă tu să ne porți.

B. *mp.*
porți, gri-jă tu să — porți, — tu să ne porți.

3. (sau 3 bis) poco a poco ritardando — — — — —

T. *mp.*
de Ro-mâ-na vi-tă, — tu, — tu să

B. *mp.*
de Ro-mâ-na vi-tă gri-jă tu, — tu să porți — să

sempre ritardando — — — — — *fff*

T. *fff*
porți de Ro-mâ-ni a!

B. *fff*
porți de Ro-mâ-ni a!

Suban Nichifor
1-2-VI-1991 (rev. 7-8-VI-1996)

NB - Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1/R.v.1; C.2/R.v.2; C.3/R.v.2; C.3bis/R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3 bis).

Durata: n 4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

Varianta monodică
(populară)

- Începătorul creștinării Românilor -

Versurile: Arhimandrit Ioan-Ioasa Popa
Muzica: Șerban Nichifor

Andantino (♩=72) cantabile ma semplice

1) Ai ba-ut An-dre-e, sfin-te din iz-vo-rul
2) Ai sme-ri-rea hai-na ar-mă Sfân-ta Cru-ce
3) Sa-dul tău a-jun-s-a păm-cu creș-ti-mul ti-ce
4) Prin Sfânt Har i-ma-cini în creș-ti-na-moa-ra

Cel tri-mis de Du-hul prim Bo-te-ză-to-rul
Cinci-ze-ci-mea ha-rul din Hris-tos ti-a-du-ce
Mai stră-vechi, mai rod-nici, ca în tări ve-ci-ne
Să-ți faci-fă i-nă, cu Hris-tos dos-pea-lă

Cu-al tău fra-te Si-mon te-a che-mat Hri-stos
Via-ța Ge-to-ri Da-cu cre-din-ța lor
Tot sme-ri-ți ca ti-ne am cres-cut și noi
Creș-ti-nezi stră-mo-și pre-oti sfinți le dai

Si-ati-lă-sat-nă Vor-dul, Lăti-ur-mat vo-los.
Si, în ce-ruri fi-vă pu-ruri via-ța lor.
Cu mult duh de jert-fă în vreme de ne-voi.
Sca-ră ne-vă-zu-tă le în-tinzi spre Rai.

R) Cu-cei

REFREN - Poco Animato (♩=88)

sfinți - cu în-ge-nii, - cu Ce-am-veci cu-ra-tă, - Ro-ză, Sfin-te în

Du-hul - pe Hris-tos, pe Tă-tă, - Dum-ne-zu să a-du-că -

în-fra-țe-rea-m tot-i, - De Ro-mă-na vi-ță gri-jă tu să

porți, gri-jă tu să ne porți.

De Ro-mă-na vi-ță gri-jă tu să porți

de Ro-mă-ni - a!

Șerban Nichifor
1-2-XI-91 (rev. 7-8-VI-96)

NB-ossia 1 ton ↑

și maestrului Clăudiu Negulescu

Serban Nichifor

LAUDĂ SUFLETE AL MEU PE DOMNUL!

Quasi Improvisando (♩ ~ 50)

(Psalmul 145) - după o maledicte de I. Popescu-Pasărea

Handwritten musical score for "Ave Maria" by Schubert. The score is written on ten staves, including vocal parts and piano accompaniment. The lyrics are in Italian, and the musical notation includes various dynamics and performance instructions.

Vocal Parts:

- Soprano (S.):** A-lé-lu-i-a, A-lé-lu-i-a, A-lé-lu-i-a, A-lé-lu-i-a
- Alto (A.):** A-lé-lu-i-a, A-lé-lu-i-a, A-lé-lu-i-a, A-lé-lu-i-a
- Tenor (T.):** Solo 8 (8va Bar.)

Piano Accompaniment:

- Right Hand (R.):** ff, poco a poco decrescendo, poco a poco crescendo
- Left Hand (L.):** ff, poco a poco decrescendo, poco a poco crescendo

Performance Instructions:

- poco** (written above the vocal parts)
- poco a poco decrescendo** (written below the piano accompaniment)
- poco a poco crescendo** (written below the piano accompaniment)
- mp Despressivo** (written above the piano accompaniment)
- Vibf.** (written above the piano accompaniment)
- Peggioro** (written below the piano accompaniment)
- Peggioro** (written below the piano accompaniment)

Handwritten musical score for "Cantata de la Invenție" by Ștefan Ciocărlan. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are S. (Soprano), Ms. (Mezzo-soprano), A. (Alto), T. solo (Tenor solo), Vib. (Vibraphone), and Pf. (Piano). The score is in 4/4 time and consists of 11 measures. The lyrics are in Romanian. The score includes various musical notations such as notes, rests, and dynamic markings like "pp liscio", "P leggiero", and "P profondo". There are also tempo markings like "Allegretto" and "Allegro". The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for the first system, measures 2 through 4. The score includes staves for Soprano (S.), Alto (A.), Tenor (T. solo), Vibraphone (Vibf.), and Piano (Pf.).

Measures 2-4:

- S.:** Melody with lyrics: "Nu vă nădăjduiți spre boierispre fi-ii oă-ne-ni-lor". Dynamics: *P*, *pp*, *P*. Markings: *poco*, *poco*.
- A.:** Accompaniment with lyrics: "în-tru ca-re nu-e-ste mîntu-i". Dynamics: *pp*.
- T. solo:** Melody with lyrics: "pî-nă ce voi fi-". Dynamics: *pp*.
- Vibf.:** Accompaniment. Marking: *(l.v.)*.
- Pf.:** Accompaniment. Marking: *(l.v.)*.

Rehearsal mark 84 is indicated at the end of the system.

Handwritten musical score for the second system, measures 21 through 24. The score includes staves for Soprano (S.), Alto (A.), Tenor (T. solo), Vibraphone (Vibf.), and Piano (Pf.).

Measures 21-24:

- S.:** Melody with lyrics: "re". Dynamics: *P*, *liscio*.
- A.:** Accompaniment. Dynamics: *mf*.
- T. solo:** Melody with lyrics: "ie-si-vă du-hul lor si se va în-toar-ce în pă-mîntul lor. În zi-ua a-ce-ia vor pie-ti, vor pie-ti, vor pie-ti". Dynamics: *mf*, *molto*. Marking: *essia (8)*.
- Vibf.:** Accompaniment. Dynamics: *mf*, *molto*. Marking: *Pffo gr.*.
- Pf.:** Accompaniment. Dynamics: *mf*, *mp*, *molto*. Marking: *(l.v.)*.

Rehearsal mark 85 is indicated at the end of the system.

Handwritten musical score for the first system, featuring vocal parts (Soprano, Alto, Tenor Solo) and piano accompaniment (Piano, Vibraphone, Percussion).

Vocal Parts:

- Soprano (S.):** 3/4, 4/4, 2/4, 3/4, 7/4, 4/4. Lyrics: Fe-ri- cit e-ste că-ru-ia Dumne-ze-ul lui Iă-cov.
- Alto (A.):** 4/4, 4/4, 4/4, 4/4, 4/4, 4/4. Lyrics: Fe-ri- cit e-ste că-ru-ia Dumne-ze-ul lui Iă-cov.
- Tenor Solo (T. Solo):** 8/8. Lyrics: ri-toa-te-gîn-du-ri-le- lor-.

Piano Accompaniment:

- Piano (Pf.):** 8/8. Dynamics: *ff sonoro*, *mp*, *P*.
- Vibraphone (Vibf.):** 8/8. Dynamics: *mp*, *P*, *P leggiero*.
- Percussion (Ptt gr.):** 8/8. Dynamics: *sfz*, *mp*, *P*.

Handwritten annotations include *mp*, *P*, *ff sonoro*, *Camp.*, *Vibf.*, *P leggiero*, and a circled number 31.

Handwritten musical score for the second system, featuring vocal parts (Soprano, Alto, Tenor Solo) and piano accompaniment (Piano, Vibraphone, Percussion).

Vocal Parts:

- Soprano (S.):** 3/4, 2/4, 4/4, 3/4, 7/4, 4/4. Lyrics: mă-dej-dez-lui spre Dom-nul, Dumne-ze-u-lui, spre cel ce a fă-cut ce-rul.
- Alto (A.):** 4/4, 4/4, 4/4, 4/4, 4/4, 4/4. Lyrics: e-ste-a-ju-to-rul lui mă-dej-dez-lui spre Dom-nul, Dumne-ze-u-lui, spre cel ce a fă-cut ce-rul.
- Tenor Solo (T. Solo):** 8/8. Lyrics: e-ste-a-ju-to-rul lui mă-dej-dez-lui spre Dom-nul.

Piano Accompaniment:

- Piano (Pf.):** 8/8. Dynamics: *mp*, *mf*.
- Vibraphone (Vibf.):** 8/8. Dynamics: *mp*, *P*.

Handwritten annotations include *mp*, *mf*, *mf*, and a circled number 31.

41 *sempre f*

S. *si pă-mân-tul, ma-reă și toa-te* *ce-le-ști-ți-ă-le, A-li-lu-i-a,* *A-li-lu-i-a,*

Ms. *și pă-mân-tul, ma-reă și toa-te* *ce-le-ști-ți-ă-le, A-li-lu-i-a,* *A-li-lu-i-a,*

A. *și pă-mân-tul* *în-tî-n-se-le, A-li-lu-i-a,* *A-li-lu-i-a,*

sempre f
f deciso

T. Solo *A-li-lu-i-a,* *A-li-lu-i-a,*

Vibf. *(l.v.)* *Camp.* *f* *(l.v.)*

Pf. *f*

42

Sub. Poco Animato (♩ = 60)

S. *A-li-lu-i-a,* *A-li-lu-i-a,* *A* *A* *A* *A*

Ms. *A-li-lu-i-a,* *A-li-lu-i-a,* *A* *A* *A* *A*

A. *A-li-lu-i-a,* *A-li-lu-i-a,* *A* *A* *A* *A*

mf espressivo

T. Solo *A-li-lu-i-a,* *A-li-lu-i-a,* *a-Spre-ai ce pă-zeș-te a-de-* *vă-rul în-va-ș, spre-ai ce fă-ce ju-de-a-tă*

Vibf. *(Vibf.)* *mf* *P*

Pf. *mf* *P*

(8v)

Sempre Più Mosso (♩=68)

(51)

Handwritten musical score for measures 51-55. The score includes staves for Soprano (S.), Mezzo-soprano (Ms.), Alto (A.), Tenor Solo (T. Solo), Vibraphone (Vibf.), and Piano (Pf.). The tempo is marked 'Sempre Più Mosso' with a tempo of 68 beats per minute. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are in Romanian. The piano part features a steady eighth-note accompaniment.

Lyrics:
 S. Ms. A. T. Solo: ce-lor nă-pă-s-tu-ri-ti spe- cul ce dă- hă-nă (ossia) cel ce dă- hă-nă
 ce- lor flă- mî- nă- rî
 Dom- nul des- le- gă- pe cei fe- re- A- le- lu- ia
 Vibf. Pf. mp

(61) sempre animando...

Handwritten musical score for measures 61-65. The score includes staves for Soprano (S.), Mezzo-soprano (Ms.), Alto (A.), Tenor Solo (T. Solo), Vibraphone (Vibf.), and Piano (Pf.). The tempo is marked 'sempre animando'. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are in Romanian. The piano part features a steady eighth-note accompaniment.

Lyrics:
 S. Ms. A. T. Solo: ca-ți- în o-be-zi, Dom- nul in- tel- ep- te- ste, or- bii, Dom- nul ri- di- că- pe cei că- zu- ti, Dom- nul in-
 A- A- A- Dom- nul ri- di- că- pe cei că- zu- ti, Dom- nul

(sempre aminando) - - - - - **f** Deciso (♩ 90)

Handwritten musical score for the first system, measures 66-70. The score includes parts for Soprano (S.), Mezzo-Soprano (Ms.), Alto (A.), Tenor Solo (T. Solo), Vibraphone (Vibf.), and Piano (Pf.). The lyrics are in Romanian.

Lyrics:
 bes-te pe cei drepți, Dom-nul pă-zeș-te pre cei ce sînt în pri-mej-
 du, Pă-să-ra
 Dom-nul pă-zeș-te pre cei ce sînt în pri-mej-
 du, Pă-să-ra
 bes-te pe cei drepți, Dom-nul pă-zeș-te pre cei ce sînt în pri-mej-
 du, Pă-să-ra

Measure numbers 66, 67, 68, 69, 70 are indicated at the bottom of the staves.

Handwritten musical score for the second system, measures 71-74. The score includes parts for Soprano (S.), Mezzo-Soprano (Ms.), Alto (A.), Tenor Solo (T. Solo), Vibraphone (Vibf.), and Piano (Pf.). The lyrics are in Romanian.

Lyrics:
 cîl! și pe vă-du-vă ră pri-mi și că-lea pă-că-to-si-lor o va pier-
 cîl! și pe vă-du-vă ră pri-mi și că-lea pă-că-to-si-lor
 cîl! și pe vă-du-vă ră pri-mi și că-lea pă-că-to-si-lor

Measure numbers 71, 72, 73, 74 are indicated at the bottom of the staves.

Annotations: Sub. Rubato, quasi Cadenza (♩ 60), ben. f, Camp., (r.v.), ben. f.

Sub .Maestoso (♩ 86)

ff

S. *Im-* pă-ră-ti-va Dom nul în veac

Ms. *Im-* pă-ră-ti-va Dom nul în veac

A. *Im-* pă-ră-ti-va Dom nul în veac

T. *Solo* de —

Camp. *ff sempre* (l.v.)

Pf. *ff sempre*

(84)

(81)

S. Dum-ne ze-ul tău Si-oa-ne în neam, în

Ms. Dum-ne ze-ul tău Si-oa-ne în neam, în

A. Dum-ne ze-ul tău Si-oa-ne în neam, în

T. *Solo*

Camp. *ff sempre* (l.v.)

Pf.

(84)

Serban Nichifor
(1991)

(1991)

= (Psalmul 145) =

Handwritten musical score for three voices: Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.). The score is in 4/4 time and consists of 8 measures. The Soprano part has a triplet of whole notes in measures 1-3 and a triplet of whole notes in measures 5-7. The Mezzo-Soprano part has a melodic line in measures 1-4, marked 'P. liscio', and rests in measures 5-7. The Alto part has a single note in measure 1 and rests in measures 2-8. Handwritten numbers 3 and 4 indicate triplet and quadruplet groupings.

mp > P (31)

S. 4 2 3 4 3

Ms. 4 4 4 4 4

A. 4 4 4 4 4

Fe-ri- cit e- ste că-ru-ia Dum-ne- ze-ul lui Ia-cov e- ste a-ju-to- rul

mp mf

S. 3 2 4 3

Ms. 4 4 4 4

A. 4 4 4 4

lui nă-dej-dea lui spre Dom-nul Dum-ne- ze-u-lui, spre cel ce a fă- cut ce — rul —

41 sempre f

S. 4 2 3

Ms. 4 4 4

A. 4 4 4

și pă-mîn- tul, ma-rea și toa-te ce-le ce sînt în-trîn-se- le, A-li- lu-i-a,

Sub. Poco Animato (♩ ≈ 60)

S. 3 2 3 2 3

Ms. 4 4 4 4 4

A. 4 4 4 4 4

A-li-lu-i-a, A-li-lu-i-a, A-li-lu-i-a

(51)

Sempre Più Mosso (♩ = 68)

Handwritten musical score for Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.) parts, featuring lyrics in Romanian and tempo markings.

Section 1 (Measures 1-12):

- Tempo:** *Sempre Più Mosso* (♩ = 68)
- Lyrics:** Dom-nul des-
A-le-lu-ia
A-le-lu-ia
- Tempo Markings:** *mp*, *mf*
- Section Marker:** (61) *Sempre animando*

Section 2 (Measures 13-24):

- Tempo:** *Sempre animando*
- Lyrics:** Dom-nul în-te-lep-te-
or-bii
Dom-nul ri-
di-că pe cei că-zuți
Dom-nul în-
Că-ți-în-o-bezi
Dom-nul în-te-lep-te-
or-bii
Dom-nul ri-
di-că pe cei că-zuți
Dom-nul
- Tempo Markings:** *mp*, *mf*

Section 3 (Measures 25-36):

- Tempo:** *Sempre animando*
- Lyrics:** beș-te pe cei drepți
Dom-nul pă-
zeș-te pre cei ce
sînt în pri-mej-
Dom-nul pă-
zeș-te pre cei ce
sînt în pri-mej-
Dom-nul
- Tempo Markings:** *mf*

Section 4 (Measures 37-48):

- Tempo:** *(sempre animando) Deciso* (♩ = 90)
- Tempo Markings:** *Deciso*, *Sub. Rubato*
- Lyrics:** pă-
să-ra
cul-!
pă-
să-ra
cul-!

Section 5 (Measures 49-60):

- Tempo:** *Deciso* (♩ = 90)
- Lyrics:** pă-
să-ra
cul-!

Page-Footer: - 3 -

quasi Cadenza (♩=60)

(71)

Sub. Maestoso (♩=86)

ff

S. 2 3 Im-4 pă-ră-ti-va Dom

Ms. 4 4 Im-4 pă-ră-ti-va Dom

A. 4 4 Im-4 pă-ră-ti-va Dom

(81)

S. nul în veac , Dum-ne-ze-ul tău Si-oa-ne în neam, în-

Ms. nul în veac , Dum-ne-ze-ul tău Si-oa-ne în neam, în-

A. nul în veac , Dum-ne-ze-ul tău Si-oa-ne în neam, în-

S. *molto* *fff* neam, și în neam, în neam și în 6 neam, în

Ms. *molto* *fff* neam și în neam, în neam și în 4 neam, în

A. *molto* *fff* neam și în neam, în neam și în neam (sempre allargando) - - - - -

S. 4 neam possibile (lunga) G.P.

Ms. 4 neam possibile

A. neam possibile

[illegible]

(23) f (VI -)

T. Solo
ri - toa - te
gân-du - ri - le
lot

Coro
ri - toa - te
gân-du - ri - le
lot. Fe - ri - cit e - ste
că - ru - iă Dum - ne - ze - ul lui iă - cov
lot. Fe - ri - cit e - ste
că - ru - iă Dum - ne - ze - ul lui iă - cov

T. Solo
e - ste a - ju - to - tul
lui nă - dî - dea lui spre
Dom - nul Dum - ne - ze - ul
e - ste a - ju - to - tul
lui nă - dî - dea lui spre
Dom - nul Dum - ne - ze - ul
Dum - nea lui spre
ze - ul a ră - cut a - tul

Coro
e - ste a - ju - to - tul
lui nă - dî - dea lui spre
Dom - nul Dum - ne - ze - ul
e - ste a - ju - to - tul
lui nă - dî - dea lui spre
Dom - nul Dum - ne - ze - ul
Dum - nea lui spre
ze - ul a ră - cut a - tul

T. Solo
și pă - mînt - ul, mî - rea și toa - te
ce - le a sunt în - tîm - se - le,
A - li - lu - i - a,
și pă - mînt - ul, mî - rea și toa - te
ce - le a sunt în - tîm - se - le,
A - li - lu - i - a,
și pă - mînt - ul
în - tîm - se - le, A - li - lu - i - a,

Coro
și pă - mînt - ul
în - tîm - se - le, A - li - lu - i - a,
și pă - mînt - ul
în - tîm - se - le, A - li - lu - i - a,
și pă - mînt - ul
în - tîm - se - le, A - li - lu - i - a,
și pă - mînt - ul
în - tîm - se - le, A - li - lu - i - a,

T. Solo
A - li - lu - i - a,
Spre cel ce pă - zeș - te a - de - 4
vîr - tul în vea - cî - cel ce fa - ce ju - de - cî - ta

Coro
A - li - lu - i - a,
A - li - lu - i - a,
A - li - lu - i - a,
A - li - lu - i - a

- ? -

(50)

T. Solo
ce - lor nă - pă - s - t - u - r - i - i spre cul ce dă - hră - nă
ce - lor nă - pă - s - t - u - r - i - i spre cul ce dă - hră - nă

Coro
A

B. Solo
A

A - le - lue - ia

T. Solo
Dom - nul nă - di - că pe ai că - ză - t - i Dom - nul în -
Dom - nul nă - di - că pe ai că - ză - t - i Dom - nul în -

Coro
A

B. Solo
A

Dom - nul nă - di - că pe ai că - ză - t - i Dom - nul

T. Solo
be - z - te pe ai drep - ti Dom - nul pă - z - e - te pe ai ce sunt în pri - me - i - a
be - z - te pe ai drep - ti Dom - nul pă - z - e - te pe ai ce sunt în pri - me - i - a

Coro
A

B. Solo
A

Dom - nul pă - z - e - te pe ai ce sunt în pri - me - i - a Dom - nul

T. Solo
Dom - nul pă - z - e - te pe ai ce sunt, pă - z - e - te pă - sa - ra
si pe vă - du - ră va pri - mi si ca - lea pă - ca - to - si - lor o va pier

Coro
A

B. Solo
A

Dom - nul pă - z - e - te pe ai ce sunt, pă - z - e - te pă - sa - ra

[illegible]

Percuties - Campanone
- Vibrafone
- Pffo grande


Laudă înfite al meu pe Domnul!


Suban Nichifor


Quasi Improvisando (♩=60) (Psalmul 145) Vibf.


Camp. 

Piattor grande 

Vibf. 

Vibf. 

Camp. 

Vibf. 

Sempre Più Mosso (Ln 68)

(51)

Vib. mp

Vib. mf

(61)

Vib. mf

Camp. Sub. Rubato

Vib. ff sempre

(81)

Camp. ff sempre sempre

Camp. fff

Duration = ~ 8'20"

NATALIS DOMINI

Serban Nichifor

Sempre Poco Rubato = Christmas Anamorphosis =

"Nativitas Domini" (Jn 62)*) per Coro a cappella

T. (Tutti) Hó-di-e Chris-tus ná-tus est: Hó-di-e sal-va-tor ap-pá-

T. (Tutti) ru-it: Gló-ri-a in ex-cél-sis De-o Al-le-lu-ia-
B. (Tutti) Al-le-lu-ia-

Quasi Improvisando

"Axiom" (Jn 46)**)

T. 1 (Solo) (N) Mega-ly-non psi-hí mu-tin ti-mi-
B. (Tutti) (A-) (respirare ad libitum - individualmente)

Poco Animato

"Mai în sus" - Romanian "Colinda" (Jn 134)***)

1. Solo T. (A-) (resp. ad lib.)
B. Mai în sus și mai în fos, Ca să nas-că pe Hris-

T.
B. tos, Mai în sus și mai în fos, Ca să nas-că pe Hris-

*) - Gregorian Christmas Hymn

- 1 -

***) "Colinda" = Christmas Folk Song

***) - Byzantine Christmas Hymn ("Axion")

Con Delicatezza
 "Veni Emmanuel" - Gregorian Hymnody (♩ ≈ 54)

A. **5/4** **2/4** **4/4** **2/4** **4/4**
 Ve-ni, ve-ni Em-ma-nu-el, cap-ti-vum sol-ve

T. **8**
 Hris-tos (o-)

B. **8**
 tos (o-)

S. **4/4** **2/4** **4/4** **7/8** **2/4**
 Ve-ni, ve-ni Em-ma-nu-el, gau-de, gau-de Em-ma-nu-el

A. **7**
 Is-ra-el mas-

T. **8**
 mp

B. **8**

Più Sonoro

← rall. "Madonna degli Scouts" - Italian "Natale"
 (♩ ≈ 50)

S. **2/4** **7/8** **6/8**
 ce-tur pro-les Is-ra-el. O Ver-gi-ne di lu-ce stel-

A. **8** **8**
 Ver-gi-ne di lu-ce stel-

T. **8**
 Ver-gi-ne di lu-ce stel-

B. **8**
 Is-ra-el. O Ver-gi-ne di lu-ce stel-

poco rall.

mp

S. A-scol-ta la pre-ghie-ra Ma-dre degli es-plor' —

A. la dei no-stri cuor —

T. la dei no-stri cuor A-scol-ta —

B. la dei no-stri cuor —

3/4

PIETOSO

"The Coventry Carol"—English Folk Song (♩=60)

pp *mp* *mf*

S. 3/4 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

A. 4/4 lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

T. 3/4 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

B. 4/4 Lul-lay, Thou lit-tle ti-my Child, By, by, lul-ly, lul-

PIÙ ANIMATO

"What Child Is This"—English Carol (♩=130)

mp *p* *lontano*

S. lay — Good Chris-tian, fear: for sin-ners here, The

A. lay — Good Chris-tian, fear: for sin-ners here, The

T. lay — Good Chris-tian, fear: for sin-ners here, The

B. lay — Good Chris-tian, fear: for sin-ners here, The

— 3 —

S. *si — lent Word — is plead — ing.*

A. *si — lent Word is plead — ing.*

T. *si — lent Word is plead — ing.*

B. *si — lent Word is plead — ing.*

SEMPRE PIÙ ANIMATO

German "Weihnachtslied" (No. 132)

S. *mp dolce Und sprich mein Je — sus hat's ver — nicht? — (2)*

A. *mp dolce Und spricht mein Je — sus hat's ver — nicht? — (2)*

T. *mp dolce Und spricht mein Je — sus hat's ver — nicht? — (2)*

B. *mp dolce Und spricht mein Je — sus hat's ver — nicht? — (2)*

poco a poco allargando — — —

S. *Ich las — se mei — nem Je — sum*

A. *ich las — se mei — nem Je — sum*

T. *Ich las — se mei — nem Je — sum*

B. *Ich las — se mei — nem Je — sum*

SUB. VOLUBILE

"God Rest You Merry, Gentlemen"-English Carol (♩ ~ 118)

sub. mf

S. nicht. God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may —, Re-mem-ber Christ, our

(div. a 2) nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may —, Re-

A. nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-may —

(div. a 2) nicht God rest you mer-ry, gen-tle-men, Let noth-ing you dis-

T. nicht "Steaua sus răsară" - Romanian "Colin da" (♩ ~)

[+Triangle] B. nicht. A — A —

Poco MENO Mosso (♩ ~ 96)

S. Sav-ior, Was born on Christmas day — (e)

(div. a 2) member, Christ, our Sav-ior, Was born — (o)

A. Re-mem-ber, Christ, our Sav-ior — (o) A —

(div. a 2) may — Re-mem-ber, Christ, our Sav — (a)

T. tai — nă. "Les Anges dans nos campagnes" - Old French "Noël" (♩ ~ 96)

[+Tr.] B. Les An-ges dans nos cam-pa-gnes Ont en-ton-né l'hym-ne des Cieux.

A — Les An-ges dans nos cam-pa-gnes Ont en-ton-né l'hym-ne des Cieux

poco a poco animando - - - - -

(tutti)

S. (tutti) *f* Re-dit ce chant mé-lo-di-eux

A. (div. a 2) *f* *unis.*

T. *f* Et l'é-cho de nos mon-ta-gnes

B. *f* A — Glo —

RISVEGLIATO

Scorrevole (♩=106)

S. *f* Glo ri-a

A. *f* Glo ri-a

T. *f* Glo ri-a

B. *f* Glo ri-a

S. *più f* *molto allargando* *molto* ri-a

A. *più f* *molto* ri-a

T. *più f* *molto* ri-a

B. *più f* *molto* ri-a

LONTANO, COME ECO
German "Weihnachtslied" (♩ ~ 40)

← rall.

S. *P* 3 4 2 4
O Du Klein-od mei-ner Sin-nen.

A. *pp* 4

T. *pp*

B. *pp*

SUB. VOLUBILE

SUB. SERIOSO

"Deck the Hall"-Welsh Carol (♩ ~ 100)

German "Weihnachtslied" (♩ ~ 42)

S. *pp* 2 3 4 2 4
Fa, la, la, la, la, la, la, la, la, la.

A. *pp* 4 4 4

T. *pp*

B. *pp*

Nun-will ich mich schei-den von.

SUB. VOLUBILE

"Deck the Hall"-Welsh Carol (♩ ~ 110)

mp

S. *mp* 2 4
Fa, la, la, la, la, la, la, la, la, la. Don we now our gay ap-par-rel, Fa, la, la, la, la, la, la, la, la.

A. *mp* 4 4

T. *mp*

B. *mp*

poco a poco ritardando ——— *f poco a poco diminuendo* *more*

S. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la, la, la — *f*

A. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la, la — *f*

T. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la — *f*

B. *mf* Troll the an-cient Yule-tide car-ol, Fa, la, la, la, la — *f*

IMMATERIALE
Indian Carol (♩ = 46)

S. *pp poco in rilievo* Pre-ma-tu-pa to ja-gi a-va-ra-ta-là — *pp poco in rilievo*
4 soli *pp poco in rilievo* Pre-ma-tu-pa to ja-gi a-va-ra-ta-là — *pp poco in rilievo*
Pre-ma-tu-pa to ja-gi a-va-ra-ta-là — *pp poco in rilievo*
Pre-ma-tu-pa to ja-gi a-va-ra-ta-là — *pp poco in rilievo*

A. *PPP discio* (A-) (resp. ad lib.)

T. *PPP discio* (A-) *poco PP* Ye — hu (resp. ad lib.)

B. *PPP discio* (A-) (resp. ad lib.)

SUB. VOLUBILE

"Deck the Hall"-Welsh Carol (♩=104)

PIÙ MOSSO

"Merry Christmas"-English Carol (♩=174)

(♩=58)

Tutti *ritardando*

S. **2/4** Fast a-way the old year pas-ses **3/4** Fa, la, la, la, la, la, We **3/4** wish you a Mer-ry Christ-mas, We

A. **4/4** Fast a-way the old year pas-ses, Fa, la, We wish dam

T. **4/4** Fast a-way the old year pas-ses, Fa, la, We wish dam

B. **4/4** Fast a-way the old year pas-ses, Fa, la, We wish dam

poco a poco crescendo

S. wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas! And a Hap-py, We

A. dam dam dam dam And a Hap-py, We

T. dam dam dam dam And a Hap-py, We

B. dam dam dam dam And a Hap-py, We

mp sempre poco a poco crescendo

S. wish you a Mer-ry Christ-mas, We wish you a Mer-ry Christ-mas, We wish you a Mer-ry

A. wish dam dam dam dam

T. wish dam dam dam dam

B. wish dam dam dam dam

"The Seven Joys of Mary"-Old English Carol (l. ~60).

S. one — To see the blessed Je — sus Christ, When He was first her Son —

A. one see Je — He first Son

T. one Je — He first Son

B. one see Je — He first Son

Deciso

"Deck the Hall" (♩ ~ 104)

"Good King"-English Carol (♩ ~ 54)

Handwritten musical score for "The Old Year Passes" featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 4/4 time and includes lyrics and musical notation with dynamics like "subito" and "molto".

S. (Soprano): 2 *f subito* Fast a-way the old year pass-es, 5 *molto* Fa, la, la, la, la, la, la, 4 *P* Right a-against the for-est fence *f*

A. (Alto): 4 *f sub.* Fast a-way the old year pass-es, 4 *molto* Fa, la, la Right a-against the for-est fence *f*

T. (Tenor): *f sub.* Fast a-way the old year pass-es, 7 *molto* Fa, la, la Right a-against the for-est fence *f*

B. (Bass): *mf* Fast a-way the old year pass-es, 7 *molto* Fa, la, la Right a-against the for-est fence

poco a poco allargando - - - - -

Handwritten musical score for "Adeste Fideles" featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in G major (one sharp) and 4/4 time. The lyrics are "a - do - re - mus, Do - mi - ni - num!". The Bass part includes a triangle accompaniment. The score is marked with various musical notations including notes, rests, and dynamic markings.

Vivo

Vivo
"Am venit si noi o data..." - Romanian "Colinda" (♩ ~ 168) - giusto!

S.  La — , La Multe Ani! **, La Multe, La Multe Ani! La Multe, Ani! La Multe,

A.  Am ve-nit și noi o da-tă la un an cu să-nă-țe-te, Domnul Sfânt să vă a-ju-te cu co-vrighi și cu nuci, La Multe,

T.  nit și noi o da-tă la un an cu să-nă-țe-te, Domnul Sfânt să vă a-ju-te cu co-vrighi și cu nuci mul-tă, La Multe,

+ Triangles

B.  Am ve-nit și noi o da-tă la un an și La Multe Ani!

possibile iff ben sostenuto

[illegible]

*) Frusta = Slap stick

-12- **)"La Multi Ani" = "Happy New Year"

"PREGHIERA"

per Archi

(1997)

- prezentare -

Motto:

"Dumnezeu S-a făcut om pentru ca omul să se îndumnezeiască."

Sfântul Grigorie de Nazianz, "Cuvântări teologice"

Conceput pentru orchestră de coarde, poemul "Preghieră" ("Rugăciune") este caracterizat prin configurația quasi-vocală a texturii eufonice sugerând sonoritățile imateriale ale unui cor îndepărtat, ce invocă la infinit - ca într-o rugăciune isihastă - numele Mântuitorului: JESUS, JESUS, JESUS...

Această imagine a determinat structurarea repetitiv-evolutivă a muzicii și utilizarea unor timbruri irizate, ilustrând ideea de transfigurare, spiritualizare, înălțare - ce este esențială în perspectiva moralei creștine. Totodată, printr-o anumită spațializare a armoniilor, este reliefată și distanța tot mai mare dintre "Musica Caelestis" și lumea modernă, căzută în abisul secularizării... De aceea, doar prin transfigurare (ca înnoire interioară, convertire, îndumnezeire - "unio mystica") vom fi capabili să ieșim din timpul profan și să intrăm în cel sacru, în comuniune ("ab alio et in allis") cu HRISTOS, prin energiile necreate ale Sfântului Duh ce alcătuiesc "ordinea armonică a cosmosului" ("panarmonios kosmou syntaxis" - după Sfântul Atanasie cel Mare).

Poemul "Preghieră" este dedicat Maestrului Dorin FRANCES, ilustru reprezentant al artei interpretative românești.


(Șerban NICHIFOR

București, 16-II-1997

accelerando poco a poco

Handwritten musical score for the first system, measures 96-100. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *simile*. The staves are connected by a dashed line, and the tempo instruction "accelerando poco a poco" is written above the system.

5296

accelerando sempre

5260

Handwritten musical score for the second system, measures 101-105. The notation continues from the first system, featuring similar musical symbols and dynamic markings like *pp* and *simile*. The staves are connected by a dashed line, and the tempo instruction "accelerando sempre" is written above the system.

poco a poco accelerando - - - - ->

1268

20 simile

sempre accelerando - - - - -> 1280

rallentando - - - - -

rall. sempre - Dolente [n 54]

Handwritten musical score for measures 54-68. The score is written on five staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'mf' (mezzo-forte). There are also markings for 'rall.' (rallentando) and 'Dolente' (sorrowful). The score is divided into measures by vertical bar lines. Some measures contain triplets, indicated by a '3' over the notes. The score ends with a double bar line and a measure number '68' in a box.

accelerando

Handwritten musical score for measures 68-78. The score is written on five staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'mf' (mezzo-forte). There are also markings for 'accelerando' and 'Dolente'. The score is divided into measures by vertical bar lines. Some measures contain triplets, indicated by a '3' over the notes. The score ends with a double bar line and a measure number '78' in a box.

accelerando sempre

(40)

molto allargando

80

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section marked "accelerando sempre" and another marked "molto allargando". The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp*, *simile*, *sub.*, *longa*, and *Via Sord.*. A circled number "40" is visible on the right side of the page.

Dolente In 54

per acc. -- (In 66) poco rall. --

In 60

Handwritten musical score for Dolente, measures 54 to 60. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. There are also performance instructions like 'simile' and 'poco rall.'.

accelerando poco a poco --

In 68

Handwritten musical score for Dolente, measures 68 to 74. The score continues on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. There are also performance instructions like 'simile' and 'poco rall.'.

div

accelerando

sempre

sempre

sempre

60

acc. sempre

n 86

simile

accelerando

sempre

sempre

1296

simile

70) rallentando

rall. molto

1270

allarg. sempre - Misterioso

1264

1290

ff vibrato molto

div

pp

pp

pp

unus

p

pp

pp

pp

pp

p liscio

pp

pp

pp

pp

pp

1285

1280

1275

1270

1265

1260

1255

1250

1245

1240

1235

1230

1225

(Solo)

accelerando poco a poco

Handwritten musical score for a solo section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo instruction "accelerando poco a poco" is written above the staff. The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat). The tempo marking "molto" appears at the end of the section.

sempre acc.

ritardando poco a poco

Handwritten musical score for a section following the solo. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo instruction "ritardando poco a poco" is written above the staff. The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat). The tempo marking "molto" appears at the end of the section.

[illegible]

Lontano, Molto Tranquillo

♩ 4/2

Fluido

100

Handwritten musical score for a string ensemble, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system includes a large '4' marking and a 'Tutti' instruction. The second system includes a 'Pizz.' (pizzicato) marking. The notation is dense, with many notes and rests, and includes various dynamic markings such as 'pp', 'p', 'mp', and 'f'. The score is written in a style that suggests a rehearsal or working draft.

Poco animando

Molto Espressivo

div. (1) (2) (3) **div. 46** 110

allargando p.p. (div 44)

mf, mp, p, pp, ecc, press, unis, vibrato

Explanation of Symbols:
Δ = the highest note possible
π = Pizzicato with the left hand

[illegible]

Silvan Nischper
Buenos Aires, 12-13 Februarie 1997

Musical score for the song "Craia sa ale Noi, cei din mila". The score is in 3/4 time, key of D major (indicated by two sharps), and tempo of 70. The vocal line (soprano) begins with a rest, followed by the lyrics "Cra - ia - sa a-le- Noi, cei din mi-la". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings: *mf* (mezzo-forte) for the vocal line and *mp* (mezzo-piano) for the piano accompaniment. The tempo is marked as 70.

6

- gan - du - te
Sfan - tu - lui

In - ge - nun-chem ru
Um - bra fa - cem pa

gan - du - te,
man - tu - lui,

I - nal - ta - ne, ne
Ru - ga - mu - ne'n - du -

10

man - tu - ie
- ra - ri - lor

Din va - lul ce ne
Lu - cea - fa - ru - lui

ban - tu - ie;
ma - ri - lor;

Fii scut de in - ta -
As - cul - ta'a - noa - stre

14

ri re Si zid de mantu - i re, Pri - vi - rea'tia - do -
plan geri Re - gi - na pes te in geri, Din ne - gurite a -

18

- ra - - ta
- ra - - ta,

A - su - pra - ne co - boa - - ra,
Lu - mi - na dulce cla - - ra,

O, Mai - ca prea cu -
O, Mai - ca prea cu -

22

1

- ra - ta Si pu ru - rea Fe cioa - ra Ma - ri - e!
 - ra - ta Si pu ru - rea Fe - cioa - ra Ma - ri - e!

27

2

ri - e!
 ri - e!

rall

Craciun,
 24-XII-2021

Gai (♫: 120)

pp (écho)

The musical score for 'The Rose Tree' is presented in a system of ten staves, organized into five pairs. Each pair represents a vocal part, with a first part (I) and a second part (II). The parts are labeled on the left: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The notation is in treble clef for the upper parts and bass clef for the lower parts. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a melody in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are written below the Soprano and Alto staves. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

This page of musical notation consists of 14 staves, organized into four systems of four staves each. The notation is written in a standard musical score format, using treble and bass clefs. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Dynamic markings, specifically the letter 'e' (likely for 'espressivo'), are placed below several notes across the score. The notation is arranged in a clear, professional layout, with staves grouped together and measures separated by vertical bar lines. The overall style is that of a traditional musical manuscript or printed score.

=

A musical score for a piece titled "Magaritul „Muzica“". The score is written on 16 staves, organized into two systems of eight staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, and notes with stems. The piece features a complex arrangement of voices and instruments, with many notes beamed together in groups. The score is written in a style typical of 20th-century musical notation, with a focus on melodic lines and harmonic structure. The title "Magaritul „Muzica“" is printed at the bottom left of the page, and the number "16" is printed below it.

Magaritul „Muzica“

16

The image displays a page of musical notation, numbered 20 in the top left corner and marked with a page number - 4 - at the top center. The notation is arranged in two systems, each containing six staves. The first system (top) and the second system (bottom) are separated by a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with 'e' or 'e' with an accent. The notation is written in a style typical of 20th-century musical scores, with a focus on melodic and harmonic development. The first system consists of six staves, and the second system also consists of six staves. The notation is written in a style typical of 20th-century musical scores, with a focus on melodic and harmonic development.

26

e

mf

S. *Sör* *Ko - va*

A. *Sör. Ko - va* *Sör* *Ko -*

T.

B. *Sör - Ko - va*

A

va *Sör - Ko - va*

A *Sör - ko -*

Handwritten musical score for a choir, featuring four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written on two systems of staves. The lyrics "Sôr - ko - va" are repeated throughout. The notation includes various musical symbols such as notes, rests, and dynamic markings like "A" and "p".

System 1:

- S. (Soprano):** I. Sôr - ko - va; II. Sôr - ko - va; Sôr - ko -
- A. (Alto):** I. Sôr - ko - va; II. Sôr - ko - va
- T. (Tenor):** I. A; Sôr - ko - va; II. A; Sôr - ko - va
- B. (Bass):** I. va; Sôr - ko - va; II. Sôr - ko - va

System 2:

- S. (Soprano):** A
- A. (Alto):** va; A
- T. (Tenor):** Sôr - ko - va; A
- B. (Bass):** Sôr - ko - va; A

molto

S. *A* *Sôr* — *Ko* — *va*

A. *A* *Sôr* — *Ko* — *va*

T. *A* *Sôr* — *Ko* — *va*

B. *A* *Sôr* — *Ko* — *va*

Sôr — *Ko* — *va*

A

Sôr — *Ko* — *va*

A

Sôr — *Ko* — *va* *la la la la la* *la la la la la*

A

Sôr — *Ko* — *va* *la la la la la* *la la la la la*

A

52

la la la la la la la la ——— la ——— la ——— la ———

A Sôr ko va la la la la la ———

A Sôr ko va ———

la la la la la la la la ——— la ———

la la la la la la la la ——— la ———

la la la la la la la la ——— la la la la la la la la

la la la la la la la la ——— la la la la la la la la

la ——— la la la la la la la la ———

la la la la la la la la ——— la la la la la la la la

la la la la la la la la ——— la la la la la la la la

la la la la la la la la ——— la la la la la la la la

Vivement

T^o I (J. 120)
bien rythmé

Sga.

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

Soy - ez, comme les pom - mi - ers Au cœur de l'é - té'

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

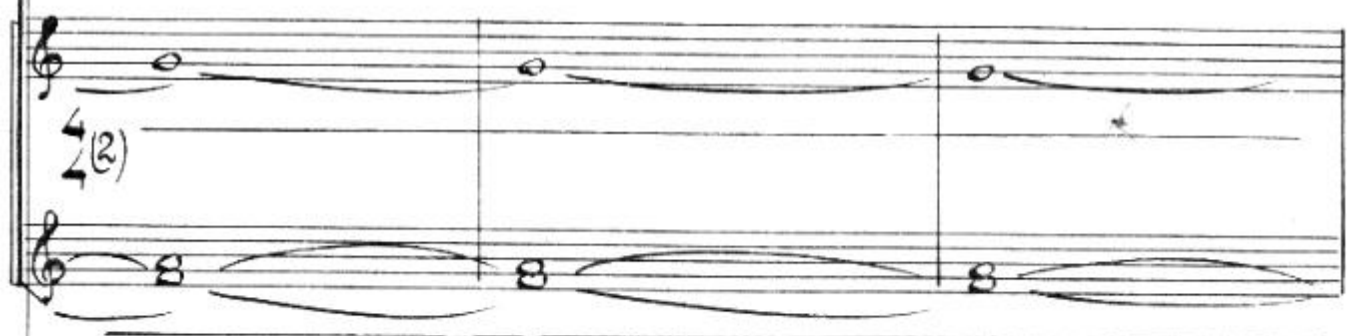
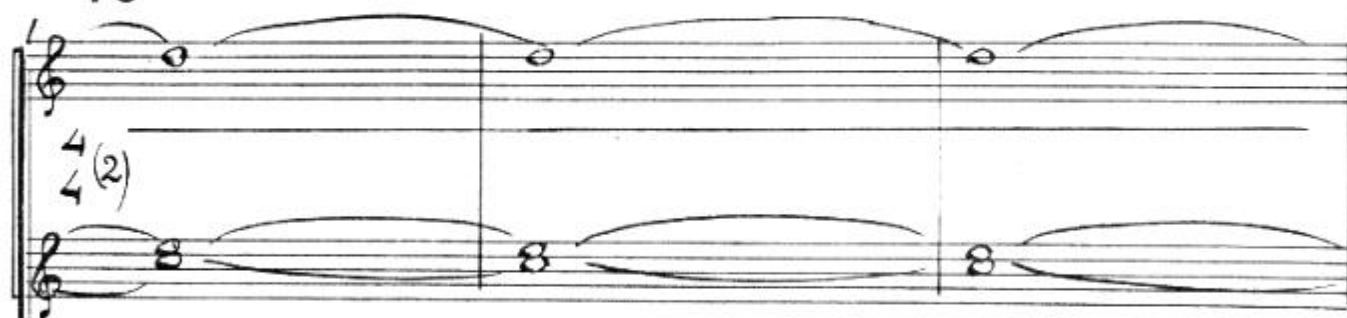
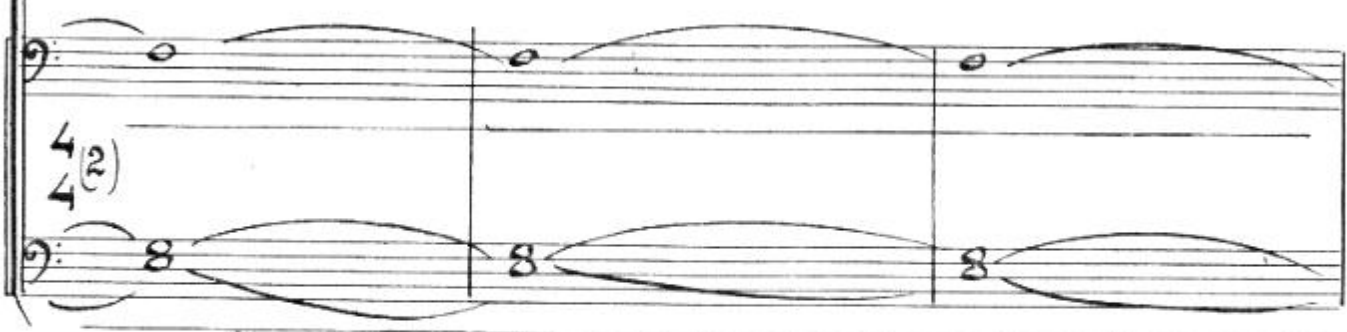
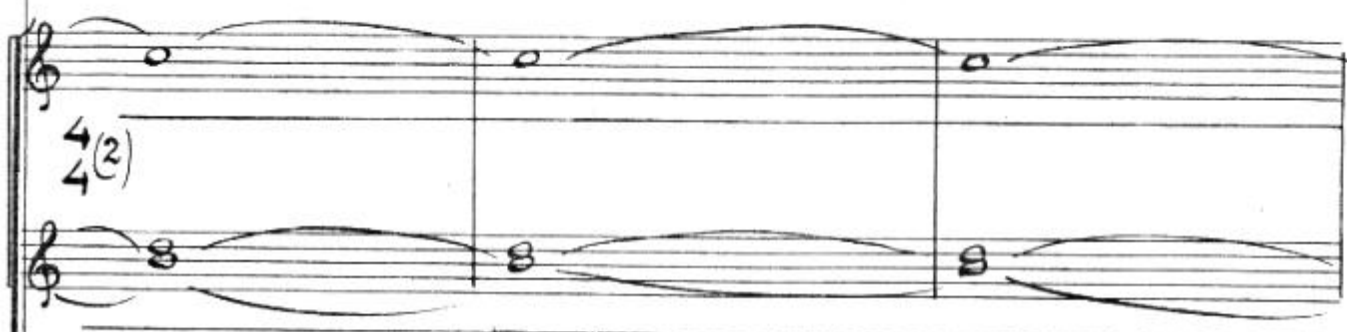
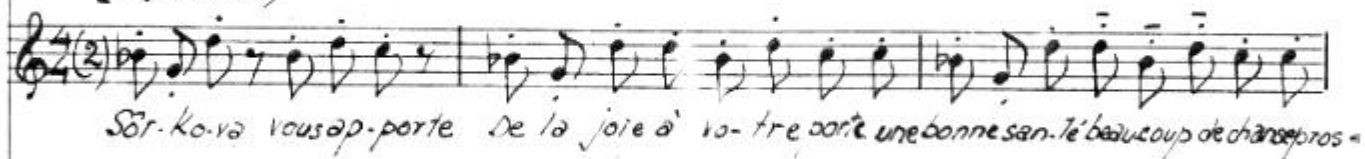
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7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

7(3) 8(3) 6(3) 8(3) 5(2) 8(2) 4(2) 4(2)

73

- 11 -

*p (lointain)*

- 12 -
morendo

The first system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The second staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures. The third staff is in treble clef with a key signature of one flat. It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The fourth staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures.

poco calando

The second system consists of four staves. The top staff is in treble clef with a key signature of one flat. It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The second staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures. The third staff is in treble clef with a key signature of one flat. It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The fourth staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures.

pé-ri-té et a-bon-dance (ce)

The third system consists of four staves. The top staff is in treble clef with a key signature of one flat. It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The second staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures. The third staff is in treble clef with a key signature of one flat. It contains a half note G4, a half note F4, and a quarter note E4 in the first measure, followed by a quarter rest in the second measure, and a quarter note D4 in the third measure. The fourth staff is in bass clef and contains a whole rest in the first measure, followed by whole rests in the second and third measures.

APPENDIX: CODA (m. 61 - 73) EN ROUMAIN

61 VIVO $\text{♩} = 120$ TEMPO I

la la la glissando fir

A fir

la la la glissando fir

A

TENORE SOLO gaio fir

f Ca un marca un par Ca un fir de tranda fir

la la la glissando fir

A BASSO SOLO fir

la la la glissando fir

A fir

65

re tra te ta ca ru' ca lu'

re tra te ta ca ru' ca lu'

re tra te ta ca ru' ca lu'

re tra te ta ca ru' ca lu'

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

Ta re ca pia tra iu te ca sa gea ta Ta re ca fie ru' lu te ca o te lu'

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

re tra te ta ca ru' ca te

69

fp Subito LENTO

A *fp*

A *fp*

Sor co va ve se la

A *fp*

A

fp

A *fp*

A

gridando *fff*

La a nu'si La Multi Ani!

A *fp*

A *fp*

A

CANTEC PENTRU AVRAM IANCU

- Cantecul Iancului (1847) -

Text: Regulus-Alexandru Vaida Voevod

Muzica: Serban Nichifor

Deciso

$\text{♩} = 70$

The first system of the musical score is in 3/4 time, marked 'Deciso' with a tempo of 70 beats per minute. It features a vocal line with a whole rest and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a forte (*f*) dynamic and contains a series of chords. The bass staff has a forte (*f*) dynamic and contains a series of eighth notes.

The second system of the musical score begins with a vocal line marked with a forte (*f*) dynamic. The lyrics are: "Doar - me du - hul - stra - mo - sesc In po - po - rul", "Hei cum ar - s'a pa - na'n nor F - cul cel co", and "simile". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The treble staff has a mezzo-forte (*mf*) dynamic and contains a series of chords. The bass staff has a mezzo-forte (*mf*) dynamic and contains a series of eighth notes.

8

ro - ma - nesc Doar - me - nu - mai de n'ar fi Prea - tar - ziu cand
tro - pi - tor Al Ro - ma - nu lui tre - zit Din A - pus spre -

12

s'a tre - zi O, de s'ar - tre - zi - azi - iar Ju - gul - jos - nic
- Ra - sa - rit Nu s'a stins eu l'am za - rit Din multi ochi mi'a

16

fran - ge - l'ar Ju - gul - as - pru ru gi - nit De - dus - mani lasi
str - lu - cit Cu vi - o - iu'i scan - te - iat I - ni - ma mi'a'n -

20 *ff*

a - u - rit
- va - pa - iat

Un - de merg si un - de stau
Par - ca vad din munti din vai

23

Tot de je - le a - ma - ra dau
Iar - sa - rind spre cer scan - tei

Si sub ce - rul fru - mos, se - nin
Fla - cari mult - te mari pe rand

27

Lu - mea'i fie re
Ta - ra'n - trea - - ga'a

si ve - nin
co - pe - rind

Dar - de tot nu
Nu v'an - cre - deti

30

s'a - fi - stins
i - na - mici

Ve - chiul - foc ce
Fo - cul ar - de'n

l'au - a - prins
multi voi - nici

Pe - pa - man - tul
Si cand se va'a -

34

1

ar - de - lean
- prin - de'n mii

Ho - ria, - Clos - ca
si Cri - san

37

2

$\text{half note} = 64$ $\text{quarter note} = 54$ $\text{half note} = 40$

rall

Ar - de v'a pe voi de vii!

fff

fff

19-IX-2021

Text: Regulus (Alexandru Vaida Voevod)

Muzica: Serban Nichifor

Deciso

CANTEC PENTRU AVRAM IANCU

♩ = 70

5

f

Doar - me du - hul - stra - mo - sesc In po - po - rul
 Hei cum ar - s'a pa - na'n nor F - cul cel co
 simile

mf

mf

8

ro - ma - nesc Doar - me - nu - mai de n'ar fi Prea - tar - ziu cand
tro - pi - tor Al Ro - ma - nu lui tre - zit Din A - pus spre -

12

s'a tre - zi O, de s'ar - tre - zi - azi - iar Ju - gul - jos - nic
- Ra - sa - rit Nu s'a stins eu l'am za - rit Din multi ochi mi'a

16

fran - ge - l'ar Ju - gul - as - pru ru gi - nit De - dus - mani lasi
str - lu - cit Cu vi - o - iu'i scan - te - iat I - ni - ma mi'a'n -

20 *ff*

a - u - rit
- va - pa - iat

Un-de merg si
Par-ca vad din

un - de stau
munti din vai

Tot de je - le a
Iar-sa - rind spre

24

- ma - ra dau
cer scan - tei

Si sub ce - rul fru
Fla - cari mult - te

mos, se - nin
mari pe rand

27

Lu - mea'i fie re
Ta - ra'n - trea - ga'a

si ve - nin
co - pe - rind

Dar - de tot nu
Nu v'an - cre - deti

30

s'a - fi - stins
i - na - mici

Ve - chiul - foc ce
Fo - cul ar - de'n

l'au - a - prins
multi voi - nici

Pe - pa - man - tul
Si cand se va'a -

34

ar - de - lean
- prin - de'n mii

Ho - ria, - Clos - ca

si Cri - san

37

rall

Ar - de v'a pe

voi de vii!

rall

fff

fff

19-IX-2021

*In Memory of my uncle OCTAVIAN BALINT,
anti-communist fighter*

SERBAN NICHIFOR

EPITAPH FOR A MARTYR WITHOUT TOMB

- Piano Solo –

-



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**In Memory of my uncle OCTAVIAN BALINT,
anti-communist fighter
EPITAPH FOR A MARTYR WITHOUT TOMB
- Piano Solo -**

Deciso

Serban Nichifor

sempre in rilievo

$\text{♩} = 74$

mf pesante

9

16

23

ff

7

29

mp *mf* *f*

p *mp* *mf*

35

mp *mf*

41

ff *mp* *p*

f

45

mf *mp*

50

mp *mf*

56 $\text{♩} = 60$ rall. $\text{♩} = 50$ $\text{♩} = 74$ Sub. Tempo I

63

69

75

81

86

92

97

103

110

28-XI-2017

SERBAN NICHIFOR

In Memory of my Mother Dr. LIVIA NICHIFOR

AUREUS I

Piano Sonata

- 1.) Dance
- 2.) Uiu-iu pe dealu' gol
- 3.) Aurea Fulget – Baia de Aries
- 4.) Potaissa – Turda

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In Memory of my Mother Dr. Livia Nichifor

Allegro Moderato,
Quasi ImprovisandoDANCE
for Piano

Serban Nichifor

The musical score is written for piano and consists of five systems of music. The key signature has one sharp (F#), and the time signature is 6/8. The tempo and style are marked 'Allegro Moderato, Quasi Improvisando'. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1 (Measures 1-8): The piece begins with a tempo marking of $\text{♩} = 116$. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *Quasi Pan Flute* (mezzo-forte Quasi Pan Flute). The left hand also has a *mf* marking and a *Quasi Campana* (mezzo-forte Campana) marking.

System 2 (Measures 9-11): The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *f* (forte).

System 3 (Measures 12-14): The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte).

System 4 (Measures 15-18): The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

System 5 (Measures 19-22): The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *f* (forte).

24

27

31

35

38

ff

mp

ff

mf

f

f

fff SECC

fff 27-IX-2020

Detailed description: This is a musical score for piano, spanning measures 24 to 38. The score is written for two staves, treble and bass. Measure 24 shows a complex melodic line in the treble with many beamed sixteenth notes and a steady eighth-note accompaniment in the bass. Measure 27 introduces a dynamic change to *ff* (fortissimo) in the treble and *mp* (mezzo-piano) in the bass. Measure 31 features a *ff* dynamic in the treble and *mf* (mezzo-forte) in the bass. Measure 35 has a *f* (forte) dynamic in both staves. Measure 38 begins with *f* dynamics and concludes with a *fff* (fortississimo) dynamic, marked 'SECC' (secco) and dated '27-IX-2020'.

In Memory of my Mother Dr. Livia Nichifor

UIU-IU PE DEALU' GOL
for Piano

Lontano e Dolce

Serban Nichifor

♩ = 100

mp

mf

7

13

18

24

Measures 24-29: Treble staff contains eighth-note and quarter-note patterns with accidentals. Bass staff contains chords and eighth-note patterns.

30

Measures 30-35: Treble staff contains eighth-note and quarter-note patterns. Bass staff contains chords and eighth-note patterns.

36

Measures 36-42: Treble staff contains eighth-note and quarter-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics: *mp* (measures 36-38), *mf* (measures 39-40), *mp* (measures 41-42).

43

Measures 43-49: Treble staff contains eighth-note and quarter-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics: *mp* (measures 43-44), *poco a poco calando* (measures 45-49). Measure numbers 96, 92, 88, 84 are indicated above the treble staff.

50

Measures 50-55: Treble staff contains eighth-note and quarter-note patterns. Bass staff contains chords and eighth-note patterns. Dynamics: *mp* (measures 50-51), *secco* (measures 52-55). Measure numbers 80, 76, 70, 60 are indicated above the treble staff.

30-IX-2020

In Memory of my Mother Dr. Livia Nichifor
AUREA FULGET
- BAIA DE ARIES -
for Piano

Serban Nichifor

$\text{♩} = 80$

pp *p* *p* *gioioso* *poco a poco crescendo*

mp *mp*

mf *mf*

mp *f*

15 $\text{♩} = 82$ $\text{♩} = 86$
f *acc* *ff*
f *f*

18 $\text{♩} = 90$ $\text{♩} = 80$
ff *fff* *fff* *ff* *ff* *f*
ff *fff* *ff* *f*

23 *3* *3* *3* *3*
3 *3* *3* *3*

30 *3* *3* *3* *3* *3* *3*
3 *3* *3* *3* *3* *3*

37 $\text{♩} = 144$ Gratioso
mp *p*
p

44

mf

mp

49

mp

p

54

mf

mp

57

mp

p

ff

fff

Deciso

62

mf

mp

66 $\text{♩} = 128$ $\text{♩} = 118$ $\text{♩} = 110$

rall

69 $\text{♩} = 190$ **Presto** $\text{♩} = 210$

mf

poco a poco accelerando

mp *mf*

71 $\text{♩} = 230$ $\text{♩} = 180$ $\text{♩} = 140$ $\text{♩} = 126$ $\text{♩} = 126$

f *ff* *fff*

f *ff*

molta rall

76 *f* *mf*

84 *ff* *f*

91

97

fff

ff

This system contains measures 91 through 97. The right hand features a melodic line with various intervals and a final triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *fff* and *ff*.

98

fff

f

mf

ritardando

♩ = 110 ♩ = 96 ♩ = 92 ♩ = 88 ♩ = 84 ♩ = 74

This system contains measures 98 through 104. The tempo markings above the staff indicate a gradual deceleration from 110 to 74 beats per minute. The right hand has a melodic line with a final triplet. The left hand has a bass line with a triplet. Dynamics include *fff*, *f*, and *mf*. The instruction *ritardando* is written in the left hand.

105

mp

mf

Lontano, con nostalgia

♩ = 60

This system contains measures 105 through 111. The tempo marking above the staff is 60 beats per minute. The right hand has a melodic line with a triplet. The left hand has a bass line with a triplet. Dynamics include *mp* and *mf*. The instruction *Lontano, con nostalgia* is written in the left hand.

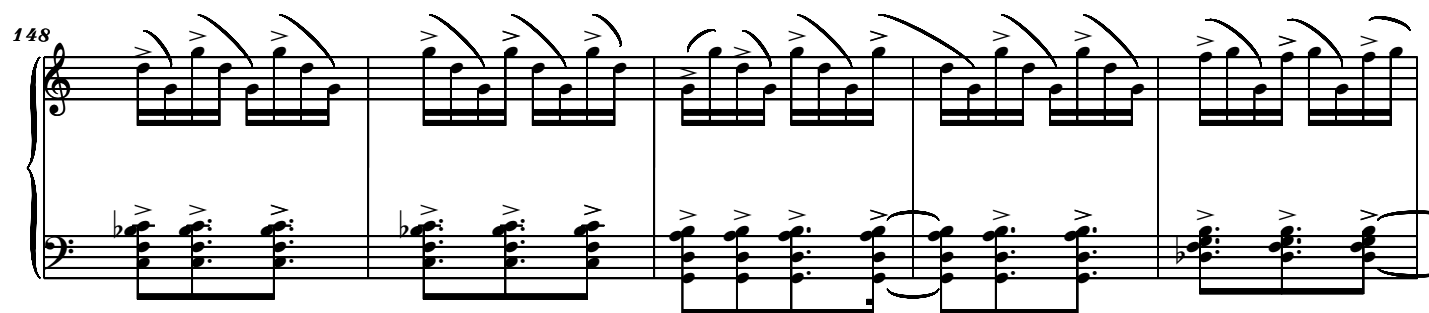
112

This system contains measures 112 through 116. The right hand has a melodic line with a triplet. The left hand has a bass line with a triplet.

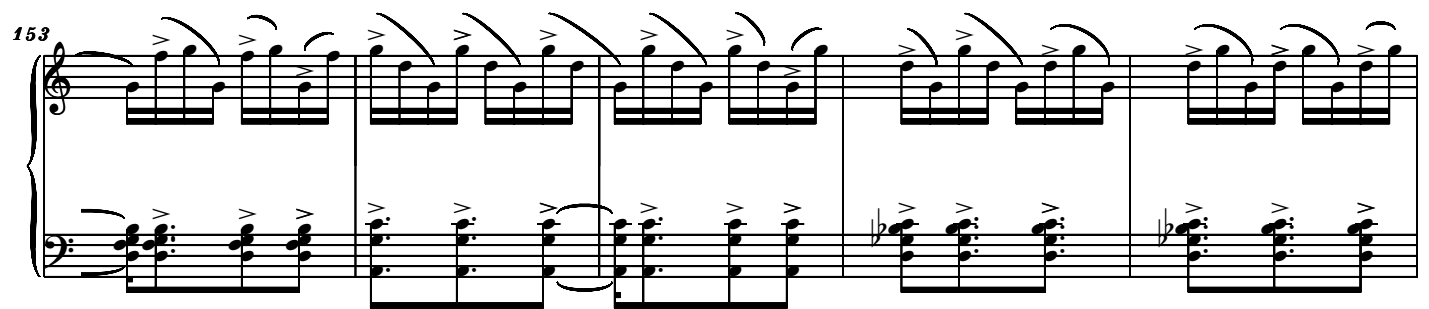
117

This system contains measures 117 through 121. The right hand has a melodic line with a triplet. The left hand has a bass line with a triplet.

148



153

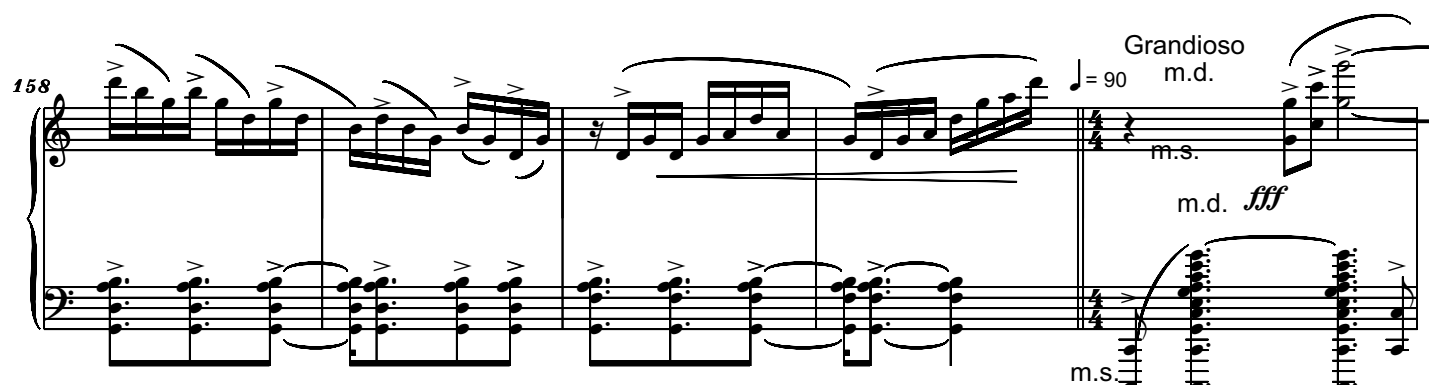


158

Grandioso m.d. $\text{♩} = 90$

m.s.

m.d. *fff*



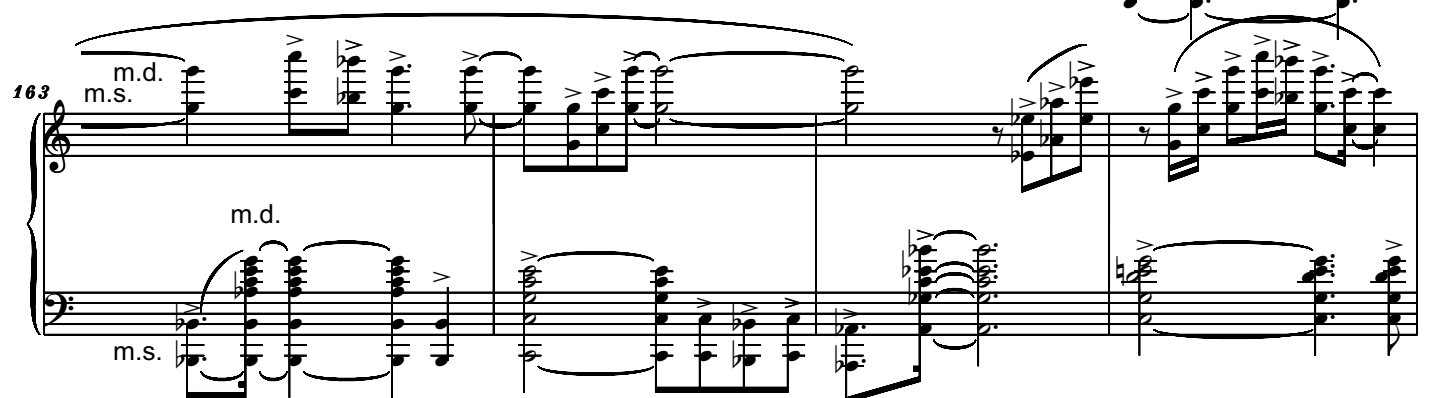
163

m.d.

m.s.

m.d.

m.s.



167

m.d.

m.s.

m.d.

m.s.



170 *ff*

171

172

173

173

174

175 $\text{♩} = 110$

176

176 $\text{♩} = 120$

177

178 $\text{♩} = 144$ Sub. Lontano $\text{♩} = 90$ m.d. *mf*
Dolce e tranquillo, come eco
m.d. *mp* m.s.

184 m.d. m.d. m.s.

191 m.d. m.d. m.s.

198 m.d. m.d. m.s.

201 m.d. m.d. m.s.

206 m.d. 3 3 3 3

211 m.d. 3 3 3 3

216 m.d. 3 3 3 3

222 m.d. 3 3 3 3

227 m.d. 3 3 3 3

m.d. m.s.

doloroso mp

11-X-2020

In Memory of my Mother Dr. Livia Nichifor
POTAISSA
- TURDA -
for Piano

Lontano

Serban Nichifor

mp dolce, poco marcato

mf cantabile

poco a poco animando

f sempre poco a poco animando

ff

mf

sempre poco a poco animando

f

23 $\text{♩} = 104$ $\text{♩} = 106$ $\text{♩} = 110$

sempre poco a poco animando

ff Appassionato

29 $\text{♩} = 90$ $\text{♩} = 74$ $\text{♩} = 60$ $\text{♩} = 130$

rallentando

Subito Scorrevole

34

38

t

6 6

42 *tr*

44 *poco rall* $\text{♩} = 126$ $\text{♩} = 120$ *ff*

48 $\text{♩} = 40$ Grave

56 $\text{♩} = 100$ $\text{♩} = 70$ Nostalgico *f* *mp* *rall*

76

rallentando

mf

mp

♩ = 70 ♩ = 60 ♩ = 40

3

79

rallentando

♩ = 70

Deciso

82 ♩ = 120

ff

f

84

86

Musical score for measures 86-87 of "The Swan" by Camille Saint-Saëns. The score is in 3/4 time and D major. Measure 86 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 87 continues the melody and accompaniment. The key signature has two sharps (F# and C#).

88

Musical score for measures 88-89 of "The Swan" by Camille Saint-Saëns. The score is for piano and features a treble and bass staff. Measure 88 shows a complex melodic line in the treble and a bass line with chords and single notes. Measure 89 continues the melodic development in the treble and has a more active bass line. The key signature has two sharps (F# and C#) and the time signature is 3/4.

90 *rallentando*

90 7 11

p

95

mf

99

mp *ff* *f*

eco sonoro

poco a poco accelerando

103

$\text{quarter note} = 90$ $\text{quarter note} = 100$ $\text{quarter note} = 110$ $\text{quarter note} = 120$ $\text{quarter note} = 130$

106

fff *rall* *fff*

Ben Marcato, sempre poco a poco accelerando

$\text{quarter note} = 140$ $\text{quarter note} = 120$ $\text{quarter note} = 126$ $\text{quarter note} = 130$

110 $\text{♩} = 136$ $\text{♩} = 140$ $\text{♩} = 146$ $\text{♩} = 150$ $\text{♩} = 156$ $\text{♩} = 160$

sempre poco a poco accelerando

fff

116

123 $\text{♩} = 74$

deciso

Grandioso

fff

134

glissando

secco

fff

23-IX-2020

SERBAN NICHIFOR

In Memory of my Mother Dr. LIVIA NICHIFOR

AUREUS II

Piano Sonata

- 1.) Preludio di Valzer – *p. 1*
- 2.) Old Romance – *p. 5*
- 3.) Dance – Joc – *p. 7*
- 4.) Mountains Soul – Campeni – *p. 12*
- 5.) Old Prayer – *p. 15*
- 6.) Sancti Dominum cum natus est –
Domnul Sfant cand s-a nascut – *p. 17*

In Memory of my Mother Dr. Livia Nichifor
PRAELUDIO DI VALZER
for Piano

Dolcissimo e Lontano , Estatico

Serban Nichifor

♩ = 52

mp

legatissimo

5

9

13

17

Measures 17-20. Treble staff: Measure 17 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 18 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Measure 19 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 20 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Bass staff: Measure 17 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 18 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest. Measure 19 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 20 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest.

21

Measures 21-24. Treble staff: Measure 21 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 22 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Measure 23 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 24 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Bass staff: Measure 21 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 22 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest. Measure 23 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 24 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest.

25

Measures 25-28. Treble staff: Measure 25 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 26 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Measure 27 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 28 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Bass staff: Measure 25 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 26 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest. Measure 27 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 28 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest.

29

Measures 29-32. Treble staff: Measure 29 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 30 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Measure 31 has a quarter rest followed by two eighth-note triplets (G4, A4, B4) and a quarter rest. Measure 32 has a quarter rest followed by an eighth-note triplet (B4, A4, G4) and a quarter rest. Bass staff: Measure 29 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 30 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest. Measure 31 has a quarter rest followed by a triplet of eighth notes (F3, E3, D3) and a quarter rest. Measure 32 has a quarter rest followed by a triplet of eighth notes (D3, E3, F3) and a quarter rest.

33

Measures 33-36 of a piano piece. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with eighth-note triplets and slurs. The key signature has one flat (B-flat).

37

Measures 37-41 of a piano piece. The right hand continues the melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with eighth-note triplets and slurs. The key signature has one flat (B-flat).

42

Measures 42-45 of a piano piece. The right hand continues the melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with eighth-note triplets and slurs. The key signature has one flat (B-flat).

46

Measures 46-49 of a piano piece. The right hand continues the melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with eighth-note triplets and slurs. The key signature changes to two sharps (F# and C#).

50

Measures 50-53. Treble staff: Measure 50 has a quarter rest followed by a triplet of eighth notes (F4, G4, A4). Measure 51 has a quarter rest followed by a triplet of eighth notes (B4, C5, B4). Measure 52 has a quarter rest followed by a triplet of eighth notes (A4, G4, F4). Measure 53 has a quarter rest followed by a triplet of eighth notes (E4, D4, C4). Bass staff: Measure 50 has a triplet of eighth notes (F3, G3, A3). Measure 51 has a triplet of eighth notes (B2, C3, B2). Measure 52 has a triplet of eighth notes (A2, G2, F2). Measure 53 has a triplet of eighth notes (E2, D2, C2).

54

Measures 54-57. Treble staff: Measure 54 has a quarter rest followed by a triplet of eighth notes (F#4, G#4, A4). Measure 55 has a quarter rest followed by a triplet of eighth notes (B4, C5, B4). Measure 56 has a quarter rest followed by a triplet of eighth notes (A4, G4, F4). Measure 57 has a quarter rest followed by a triplet of eighth notes (E4, D4, C4). Bass staff: Measure 54 has a triplet of eighth notes (F#3, G#3, A3). Measure 55 has a triplet of eighth notes (B2, C3, B2). Measure 56 has a triplet of eighth notes (A2, G2, F2). Measure 57 has a triplet of eighth notes (E2, D2, C2).

58

Measures 58-61. Treble staff: Measure 58 has a quarter rest followed by a triplet of eighth notes (F#4, G#4, A4). Measure 59 has a quarter rest followed by a triplet of eighth notes (B4, C5, B4). Measure 60 has a quarter rest followed by a triplet of eighth notes (A4, G4, F4). Measure 61 has a quarter rest followed by a triplet of eighth notes (E4, D4, C4). Bass staff: Measure 58 has a triplet of eighth notes (F#3, G#3, A3). Measure 59 has a triplet of eighth notes (B2, C3, B2). Measure 60 has a triplet of eighth notes (A2, G2, F2). Measure 61 has a triplet of eighth notes (E2, D2, C2).

62

$\text{♩} = 46$

rall

$\text{♩} = 40$

Measures 62-65. Treble staff: Measure 62 has a quarter rest followed by a triplet of eighth notes (F#4, G#4, A4). Measure 63 has a quarter rest followed by a triplet of eighth notes (B4, C5, B4). Measure 64 has a quarter rest followed by a triplet of eighth notes (A4, G4, F4). Measure 65 has a quarter rest followed by a triplet of eighth notes (E4, D4, C4). Bass staff: Measure 62 has a triplet of eighth notes (F#3, G#3, A3). Measure 63 has a triplet of eighth notes (B2, C3, B2). Measure 64 has a triplet of eighth notes (A2, G2, F2). Measure 65 has a triplet of eighth notes (E2, D2, C2).

13-XII-2020

In Memory of my Mother Dr. Livia Nichifor
OLD ROMANCE
for Piano

Lontano

Serban Nichifor

fluido, scorrevole

$\text{♩} = 54$

mf

mp

7

13

rall

$\text{♩} = 52$ $\text{♩} = 50$

Meno Mosso

$\text{♩} = 50$

mp immaterialo

p

23

mf

mp

28

mp

p

$\text{♩} = 46$

$\text{♩} = 40$

Tempo I fluido, scorrevole

33 $\text{♩} = 54$

mp

39

mp

rall

45 $\text{♩} = 50$ $\text{♩} = 44$ $\text{♩} = 40$

mp

p

7-XII-2020

In Memory of my Mother Dr. Livia Nichifor
ROMANIAN DANCE
- JOC -
for Piano

Vivo

Serban Nichifor

♩ = 160

f *mf*

7

12 *ff* *mf*

18

22 *ff* *ff* *mf*

26 *mp* *p*

31 *ff* *f* *ff* *mf*

36 *mf* *mp*

41 *f* *ff* *ff* *f* *mf* *f* *ff* *mf*

Detailed description: This piano score consists of five systems of two staves each. The right hand (treble clef) features complex, rapid arpeggiated figures, often spanning multiple octaves and tied across measures. The left hand (bass clef) provides a harmonic foundation with chords and moving lines. Dynamic markings are placed below the staves to indicate volume changes. Measure numbers 22, 26, 31, 36, and 41 are indicated at the start of their respective systems.

46

Measures 46-48. Treble staff: Measure 46 has a half note G4, quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, 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B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A3

This page of piano sheet music consists of five systems of staves, each beginning with a measure number. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines.

- System 1 (Measures 64-69):** The treble clef staff features a series of chords with accents (>) and a melodic line starting in measure 68. The bass clef staff has chords with accents (>) and a melodic line starting in measure 68.
- System 2 (Measures 70-74):** The treble clef staff has a melodic line with a slur. The bass clef staff has chords with a slur.
- System 3 (Measures 75-77):** The treble clef staff has a melodic line with a slur. The bass clef staff has chords with a slur.
- System 4 (Measures 78-80):** The treble clef staff has a melodic line with a slur. The bass clef staff has chords with a slur.
- System 5 (Measures 81-82):** The treble clef staff has a melodic line with a slur. The bass clef staff has chords with a slur.

83

89

sub *mp* *mf* *f* *ff* *fff* sub *p*

poco a poco crescendo

95

mp *mf*

poco a poco crescendo

96

f *ff* *fff*

glissando

10 12

7-XI-2020

In Memory of my Mother Dr. Livia Nichifor
MOUNTAINS SOUL
- CAMPENI -
for Piano (or Rhodes Piano)

Prayerfully, Molto Rubato

Serban Nichifor

♩ = 80

mp *mf* *p* eco *mf* *p* eco *mf*

lontano, immaterialo

7

3

p eco rall *mf* *p* eco

♩ = 74

♩ = 68

11

♩ = 80

p *mp* "Marsul lui Iancu"

18

rall

♩ = 70

♩ = 56

♩ = 66

p

24

mp

System 1 (measures 24-29) featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked *mp* (mezzo-piano).

30

System 2 (measures 30-34) continuing the melodic and harmonic development.

35

System 3 (measures 35-39) continuing the melodic and harmonic development.

40

System 4 (measures 40-45) continuing the melodic and harmonic development.

46

System 5 (measures 46-51) continuing the melodic and harmonic development.

51

56

61

67

"Marsul lui Iancu"

$\text{♩} = 60$

mp *lontano*

rall

75

p *immaterialo, calando*

In Memory of my Mother Dr. Livia Nichifor
OLD PRAYER
for Piano

Thoughtfully

Serban Nichifor

mp

simile

8

15

21

29

34

5 3

42

mp *mf* simile

3

49

3

56

3

64

rall $\text{♩} = 50$ $\text{♩} = 44$ $\text{♩} = 40$

mp *mf* *f*

13-XI-2020

SANCTI DOMINUM CUM NATUS EST
DOMNUL SFANT CAND S-A NASCUT
Romanian "Colinda" Anamorphosis
for Piano

Dolce, Molto Cantabile

Serban Nichifor

The musical score is written for piano in 3/4 time, with a tempo marking of quarter note = 100. The key signature is one flat (B-flat). The score is divided into four systems, each with a measure number at the beginning of the first staff: 10, 19, and 26. The first system (measures 1-9) features a melody in the right hand with a piano (*p*) dynamic and a bass line with a piano (*p*) dynamic. The second system (measures 10-18) continues the melody and bass line, with a mezzo-piano (*mp*) dynamic marking. The third system (measures 19-25) shows a more active bass line with eighth notes. The fourth system (measures 26-32) continues the active bass line and melody. The score includes various musical notations such as slurs, ties, and dynamic markings.

32

32

38

38

45

45

53

53

62

62

mf

71

mf

mp

This system contains measures 71 through 78. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (measures 75-78) and *mp* (measures 79-86).

79

rall.

$\text{♩} = 90$ $\text{♩} = 70$ $\text{♩} = 180$

mf

mp

This system contains measures 79 through 86. Measure 79 is marked *rall.* and includes tempo markings: $\text{♩} = 90$, $\text{♩} = 70$, and $\text{♩} = 180$. The right hand continues with a melodic line, while the left hand features a dense texture of chords. Dynamic markings include *mf* (measures 81-84) and *mp* (measures 85-86).

87

mp

This system contains measures 87 through 96. The right hand has a melodic line with some rests. The left hand continues with a dense texture of chords. The dynamic marking *mp* is present at the end of the system.

97

mf

f

This system contains measures 97 through 106. The right hand features a melodic line with some rests. The left hand continues with a dense texture of chords. Dynamic markings include *mf* (measures 97-100) and *f* (measures 101-106).

107

pp

This system contains measures 107 through 114. The right hand features a melodic line with some rests. The left hand continues with a dense texture of chords. The dynamic marking *pp* is present at the end of the system.

113

p *p*

122

128

mf *mf*

137

f *mf*

147

157 $\text{♩} = 170$ $\text{♩} = 160$ $\text{♩} = 150$ $\text{♩} = 140$

poco a poco rall

f

Measures 157-163. The tempo decreases from 170 to 140 bpm. The music features a treble and bass staff with various dynamics and articulations.

164 $\text{♩} = 130$ $\text{♩} = 120$ $\text{♩} = 110$ $\text{♩} = 100$ $\text{♩} = 90$

ff *mf* *mp*

Measures 164-169. The tempo decreases from 130 to 90 bpm. The music features a treble and bass staff with various dynamics and articulations.

Lontano

169 *mp* *p*

Measures 170-178. The tempo is marked 'Lontano'. The music features a treble and bass staff with various dynamics and articulations.

179 *mf* *p*

Measures 179-186. The music features a treble and bass staff with various dynamics and articulations.

187

Measures 187-194. The music features a treble and bass staff with various dynamics and articulations.

Rubato

194

= 90

Musical score for measures 194-200. The right hand features a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

201

Musical score for measures 201-204. The right hand continues with chords, and the left hand has a more varied rhythmic pattern. Dynamic markings include *mp* and *p*.

p

205

Musical score for measures 205-210. The right hand has a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* and *mp*.

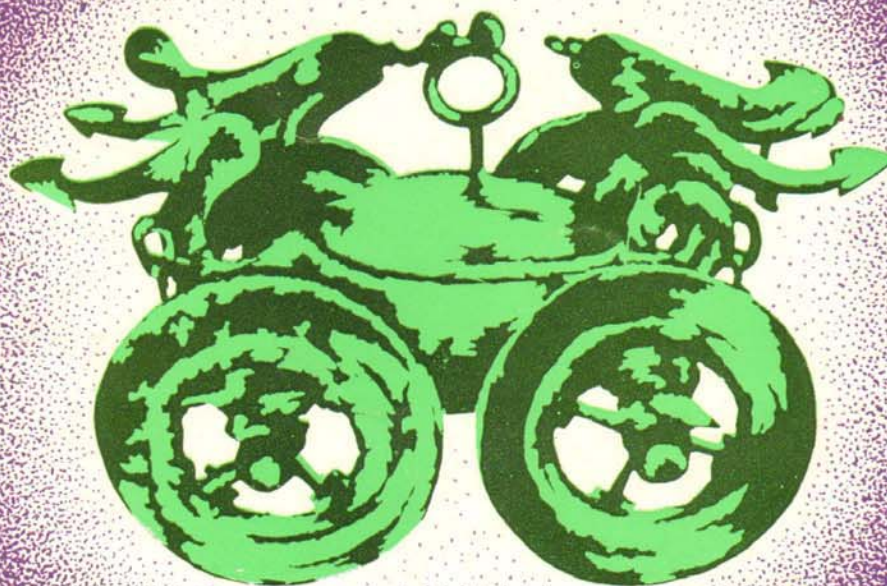
210

Musical score for measures 210-215. The right hand features a melodic line with some grace notes, and the left hand continues with eighth notes. Dynamic markings include *mp*. Tempo markings *♩ = 70* and *♩ = 60* are present.

216

Musical score for measures 216-222. The right hand has a complex, rapid passage, and the left hand plays a series of chords. Dynamic markings include *p*. The piece concludes with a double bar line.

1-XII-2020



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NICHIFOR

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Editura muzicală
București — 1980



7 XII 1978, BUCUREȘTI/BUCHAREST

Corul și Orchestra simfonică ale Radioteleviziunii române

The Choir and Symphony Orchestra of Romanian R.T.V.

- CAROL LITVIN (orch. cond.)
- AUREL GRIGORAȘ (ch. cond.)
- SORIN SEMILIAN (bariton)
- POMPEI HĂRAȘTEANU (basso)
- NICOLAE LICARET (org.)

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Imaginea de pe coperta exterioară reprezintă
„CARUL SOLAR de la Bujoru-Teleorman” (cca 750 î.e.n.).

*The picture on the front cover represents
“THE SOLAR CHARIOT of Bujoru-Teleorman” (ca 750 B.C.).*

IZVOARE 2050 SOURCES

Campestres melius Scythae
quorum plaustra vagas rite
trahunt domos
vivunt et rigidi Getae
inmetata quibus iugera liberas
fruges et Cererem ferunt
nec cultura placet longior annua
defunctumque laboribus
aequali recreat sorte vicarius.

HORATIUS, Carmina III, 24

O viață mai bună duc sciții din stepă
ce obișnuiesc să poarte pe care
casele lor rătăcitoare ;
la fel și geții cei aspri,
cărora pământul nehotărnicit
le dă roade și cereale libere.
Nu le place să cultive același
ogor mai mult de un an,
iar după ce au îndeplinit toate
muncile, le urmează alții care,
în aceleași condiții, le iau locul.

HORATIUS, Carmina III, 24

A better life do the Scythians
in the steppe lead
Who would carry their wandering
households on carts
And so would the hard — hearted
Getae

Whose boundless lands
Yield fruit and free crops.
They do not like to till the same
field for more than a year
And after performing all the labours
Others come up to take their places
and do the same.

HORACE, Carmina III, 24

...γεωστέι τε τοῦ βασιλέως Βυρεβίστα πρώτου καὶ μεγίστου γερονότος
τῶν ἐπὶ Θράκης βασιλέων καὶ πᾶσαν τὴν πέραν τοῦ ποταμοῦ καὶ
τὴν ἐπὶ τὰδε κατεισχυρότος γενόμενος...

Neostî te tu Vasiléos Virevista
prótu ke meghístu ghegonótos ton
epí Trakis Vasiléon ke pásan tîn
péran tú potamú ke tîn epí tåde
katishikótos ghenómenos... *

ANONUMOS

Și în timpul din urmă regele
Burebista ajungînd cel dintîi și
cel mai mare dintre regii din
Tracia și stăpînînd tot teritoriul
de dincoace de fluviu (Dunăre)
și de dîncolo...

Decretul dionysopolitan
în cinstea lui Acornion ;
inscripție în marmură
descoperită la Balçic

And latterly King Burebista having
become the first and greatest of
all Thracian Kings ruled over all
the territory lying on either side
of the river (Danube)...

Decree issued in Dionysopolis
in honour of Acornion ;
an inscription on marble
found in Balçic

Dehinc regnante Gethis Buruista
Dicineus venit in Gethiam quo
tempore Romanorum Sylla potitus
est principatum. Quem Dicineum
suscipiens Buruista dedit ei pene
regiam potestatem, cuius consilio
Gethi Germanorum terras, quas
nunc Franci optinent populi sunt.

JORDANES, Getica, XI, 67

Apoi, în vreme ce la geții domnea
Burebista, a venit în Geția Deceneu,
pe timpul cînd Sylla a pus mîna
pe putere la Roma. Primindu-l
pe Deceneu, Burebista i-a dat
o putere aproape regală. După sfatul
acestuia, geții au început să
pustiască pămînturile germanilor
pe care acum le stăpînesc francii.

JORDANES, Getica, XI, 67

Then, while Burebista reigned
over the Getae, Dicineus came to
their country, at the time when
Sylla seized the power in Rome.
Welcoming Dicineus, Burebista
invested him with almost royal
attributes. On his advice, the Getae
started plundering the lands
of the Germans which are now owned
by the Franks.

JORDANES, Getica, XI, 67

Antonius proconsul in Thracia
parum prospere rem gessit.

TITUS LIVIUS, Periochae, CIII

Proconsulul Antonius a întreprins în
Tracia o acțiune lipsită de succes.

TITUS LIVIUS, Periochae, CIII

Proconsul Antonius undertook
a campaign without succes
in Thracia.

TITUS LIVIUS, Periochae, CIII

Vinum ad se omnino importari
non sinunt, quod ea re ad laborem
ferendum remollescere homines
atque effeminari arbitrantur.

JULIUS CAESAR,
De Bello Gallico, IV, 2, 6

Importarea vinului e cu desăvîrșire
interzisă fiindcă, după părerea lor,
vinul moleștește pe oameni și îi face
incapabili de a rezista la oboseală.

JULIUS CAESAR,
De Bello Gallico, IV, 2, 6

The import of wine is strictly
forbidden, for, in their opinion,
wine enervates men and makes
them unable to withstand fatigue.

JULIUS CAESAR,
De Bello Gallico, IV, 2, 6

Unde et pene omnibus barbaris
Gethi sapientiores semper extite-
runt Grecisque pene consimiles...

JORDANES, Getica, 40

De aceea geții au fost totdeauna
superiori aproape tuturor barbarilor
și aproape egali cu grecii...

JORDANES, Getica, 40

Therefore the Getae have always
been superior to other barbarians
and almost equal to the Greeks...

JORDANES, Getica, 40

* Transcriere fonetică.
Phonetical transcription.

... τὴν δὲ τελευταίαν καὶ μεγίστην ἄλωσιν οὐ πρὸ πλείονων ἢ πενήκοντα καὶ ἑκατὸν ἐτῶν εἶχον δὲ καὶ ταύτην γέται καὶ τὰς ἐν τοῖς ὀριστεροῖς τοῦ πόντου πόλεις μέχρι Ἀπολλωνίας...

Tin de teleftéan ke meghístu álosin u pro pliónon i pendíkonda ke ekatón etón ihon de ke táftin ghéte ke tas en tis aristeris tu póntu pólis méhri Apollonias.*

DION CHRYSOSTOMOS, XXXVI, 4

Ultima și cea mai îndelungată cucerire se spune că a avut loc nu mai departe de acum o sută cincizeci de ani. Geții au luat atât orașul Boristhenes, cit și alte cetăți așezate pe țărmurile Pontului Stîng, pînă la Apollonia.

DION CHRYSOSTOMOS, XXXVI, 4

The last and the longest conquest is said to have taken place about a hundred and fifty years ago. The Getae took not only the town of Boristhenes, but also other cities on the shore of the Left Pontus, up to Apollonia.

DION CHRYSOSTOMOS, XXXVI, 4

... ὁ μὲν οὖν Βουρεβίστας ἔφθμ καταλυθεὶς ἐπαναστάντων αὐτῶ τινων πρὶν ἢ Ῥωμαίους στείλει στρατείαν ἐπ' αὐτῶν οἱ δὲ διαδεχόμενοι τὴν ἀρχὴν εἰς πλείω μέρη διέστησαν καὶ δὴ καὶ νῦν, ἥνίκα ἔπεμψεν ἐκ' αὐτοῦς στρατείαν...

O men un Virevistas éftm katalithis epanastánton aftótinon prin i Roméus stili stratian eplítón. I de diadexámeni tin arhín is plio méri diéstisan ke di ke nin iníka épempsen ep aftús stratian.*

STRABON, VII, 3, 11

Iar Burebista a sfîrșit prin a fi răsturnat de niște rebeli înainte ca romanii să fi pornit o armată împotriva lui. Cei ce i-au urmat, au îmbucășit întinderea stăpînită de el în mai multe părți.

STRABON, VII, 3, 11

And Burebista ended by being overthrown by some rebels before the Romans could dispatch an army against him. His followers divided the whole expanse of land which had been his realm into several parts.

STRABON, VII, 3, 11

* Transcriere fonetică
Phonetical transcription.

Bibliografie: ION HORĂȚIU CRIȘAN — Burebista și epoca sa, Editura științifică și enciclopedică București, 1977

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PARTITURA-SCORE / 7

Appendix I-INSERTO / 53

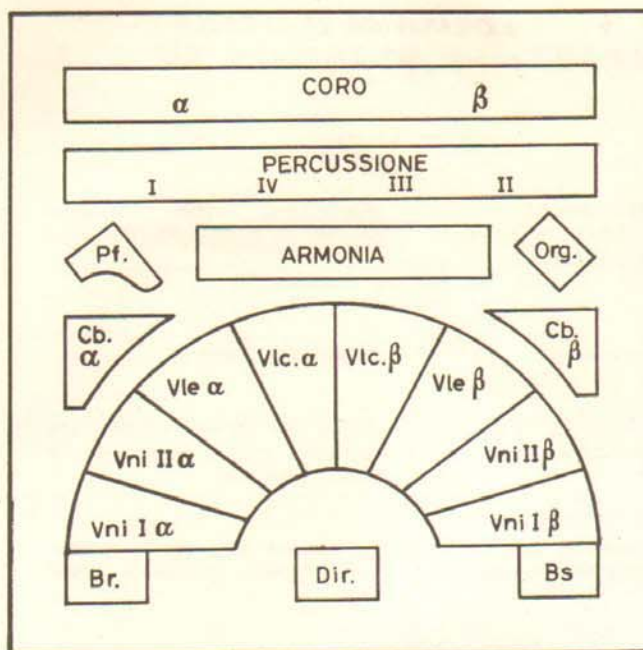
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MOBILE ARCHI / 58

MOBILE CORNI / 67

MODULO TROMBE 1, 2 e TROMBONE 1 / 68

MODULO TROMBE 3, 4 e TROMBONE 2 / 70



ESECUTORI

CORO : 28-36 Soprani (S.) — 14-18 Soprani α
— 14-18 Soprani β
28-36 Alti (A.) — 14-18 Alti α
— 14-18 Alti β

ARMONIA : 4 Corni in Fa (Cor.)
4 Trombe in Do (Tr.)
3 Tromboni (Trb.)
Tuba

PERCUSSIONE : I — 3 Timpani (Timp.), Piatti grande (Ptti),
Maracas 1 (Mrc. 1), Sonagli (Sngl.)
II — 3 Tom-toms (T.-toms), Maracas 2 (Mrc. 2),
Campane di bambù (Camp. di bb.)
III — Gran cassa 1 (Gr. c. 1), Tam-tam grande (T.-tam)
IV — Gran cassa 2 (Gr. c. 2), Campane tubolari (Camp.)

Pianoforte (Pf.)

Organo (Org.) — *ad libitum*

SOLI : Baritono (Br.)
Basso (Bs.)

ARCHI : 16 Violini I (Vni I) — 8 Violini I α
— 8 Violini I β
14 Violini II (Vni II) — 7 Violini II α
— 7 Violini II β
12 Viole (Vle) — 6 Viole α
— 6 Viole β

LUCRAREA POATE FI EXECUTA-
TA NUMAI IN LIMBILE LATINA
ȘI GREACĂ.

THE WORK SHOULD BE PERFOR-
MED IN LATIN AND IN GREEK
ONLY.

10 Violoncelli (Vlc.) — 5 Violoncelli α
— 5 Violoncelli β
8 Contrabbassi (Cb.) — 4 Contrabbassi α
— 4 Contrabbassi β

EXPLICAȚIILE SIMBOLURILOR

EXPLANATION OF SYMBOLS



scriitură proporțională
(duratele sînt direct proporționale
cu distanțele grafice)

*proportional writing (duration
depends on the graphic distance)*



scriitură proporțională

proportional writing



în secțiunea dată, valorile ritmice
nu au o determinare strictă

*within the given section the
rhythmic values need not be
strictly observed*



cel mai acut sunet al vocii sau al
instrumentului (înălțime nedeter-
minată)

*the highest note of the instru-
ment or voice (indefinite pitch)*



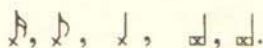
vibrato foarte lent, cu o diferență
a frecvenței de 1/4 ton (obținut
prin glisare)

*very slow vibrato with 1/4 tone
frequency difference (produced
by slinding the finger)*



tremolo foarte rapid și neregulat

*very rapid non-rhythmicized tre-
molo*



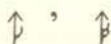
sunet alb (șoptit în *pp-mp* quasi-
parlando în *ff*)

*white sound (whisperd in pp-mp,
quasi parlando in ff)*



glissando pe sunete armonice

glissando (harmonics)



lovitură cu o baghetă de timpan
pe corzile grave ale pianului

*stroke with timpani stick across
the lower strings of the piano*



lovitură simultană cu ambele ba-
ghete ale timpanului

*simultaneous stroke both tim-
pani sticks*



grafic utilizat la anumite instru-
mente de percuție (pian, zurgă-
lăi, clopote de bambus), repre-
zentînd o evoluție sonoră apro-
ximativă, în care coordonata ver-
ticală determină înălțimea rela-
tivă, iar cea orizontală — desfă-
șurarea în timp.

*graphic used at certain percussi-
on instruments (piano, slight
bells, bamboo chimes), represen-
ting an approximate evolution of
the sound: the vertical is the re-
lative pitch and the horizontal
is the temporary flow*



repetarea liberă a unei secvențe
muzicale

*the free repetition of musical se-
quence*



mobile (secvențe melodice circu-
lînd într-o ordine aleatoare)

*mobile (melodic sequences occu-
ring in a aleatory order)*



lovitură circulară cu o baghetă
metalică pe marginea tam-tam-u-
lui

*circular stroke with a metallic
stick on the tam-tam's border*



lănțișoare metalice (*catenelle me-
talliche*)

*little metallic chains (catenelle
metalliche)*

IZVOARE 2050 SOURCES

ȘERBAN NICHIFOR

4 Moderato scorrevole (♩ = 80)

arco
v
Mrc. 1
Gr.c.
a2
pp sonore
molto sf

Pttl
Pf.

sempre sul pont.

Vni I
Vni II
Vle
Vlc.
non vibrato

4 Moderato scorrevole (♩ = 80)

sempre sul pont.

Vni I
Vni II
Vle
Vlc.
d'al niente
pp
sempre pp

β

S. *unis. ppp*
 Gr.c.1
 Mrc. 1 *ff*
 T.-toms *f sub. molto*
 Ptti *arco mf*
 Camp. *f sonore*
 Pf. *pp → mp* I.V.
 Vni I *mf*
 Vni II *mf*
 α *mf*
 Vle *mf*
 Vlc. *mf*
 Vni I *ppp come eco*
 Vni II *ppp come eco*
 β Vle *ppp come eco*
 Vlc. *ppp come eco*

10

1

Violins I

Violins II

Violas

Cellos

Double Basses

Flutes

Oboes

Clarinets

Bassoons

Trumpets

Trombones

Tuba

Timpani

Snare Drum

Cymbals

pp

mp

f

div.

unite

(non vibr. sul tasto)

arco

l.v.

molto

2 **Larghetto** ($\text{♩} = 66$)
pp *legatissimo*, normale

6 **4** **3** **4**

S.α+β

1 *f* *pp* *mormorando* *g* ME-LI-US QUO-RUM RI-TE

2 *f* *pp* *mormorando* *g* SCY-THAE VA-GAS TRA-HUNT

3 *pp* *mormorando* CAM-PES-TRES QUO-RUM DO-MOS

4 *f* *pp* *mormorando* *g* SCY-THAE PLA-US-TRA RI-TE

5 *pp* *mormorando* CAM-PES-TRES VA-GAS TRA-HUNT

6 *f* *pp* *mormorando* *g* ME-LI-US QUO-RUM RI-TE

A.

1 *f* *pp* *mormorando* *g* SCY-THAE PLA-US-TRA TRA-HUNT

2 *f* *pp* *mormorando* *g* ME-LI-US VA-GAS DO-MOS

3 *f* *pp* *mormorando* *g* SCY-THAE PLA-US-TRA DO-MOS

4 *pp* *mormorando* CAM-PES-TRES PLA-US-TRA DO-MOS

5 *f* *pp* *mormorando* *g* ME-LI-US VA-GAS RI-TE

6 *pp* *mormorando* CAM-PES-TRES QUO-RUM TRA-HUNT

Cor. 1

Tr. 2

3 *f* *pp* *sub. liscio*

T.-tam

Camp. *f* *pp* *l.v.*

6 **4** **3** **4**

Pf. *Larghetto* ($\text{♩} = 66$)
pp *sempre pp* \longleftrightarrow *mp*

Vni I

Vni II

α+β Vle *unite*

1

2

Vlc.

3

α Cb. 1-4 *1. pizz. (non gliss.)*

β Cb. 1-4 *pp*

3/4 (unis.) 4/4 3/4 4/4

S.α.β

1 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS CE - RE - REM CUL -

2 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS ET FE - RUNT

3 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS FRU - GES CUL -

4 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS CE - RE - REM NEC

5 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS ET FE - RUNT

6 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS FRU - GES NEC

A.

1 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS CE - RE - REM FE - RUNT

2 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS ET CUL -

3 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS FRU - GES NEC

4 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS CE - RE - REM NEC

5 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS ET NEC

6 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS FRU - GES FE - RUNT

β

Cor.

Tr.

Pf.

3/4 4/4 3/4 4/4

2-4

sempre p liscio

α Cb.

β Cb.

4 2 3 4

S. α β

1 TU - RA LON - GI - OR DE - FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE VI -

2 PLA-CET DE - FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

3 α TU - RA AN-NU - A LA - BO - RI - BUS AE - QUA - LI RE-CRE-AT SOR - TE

4 LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE

5 PLA-CET LA - BO - RI - BUS AE - QUA - LI RE-CRE-AT SOR - TE

6 AN-NU - A LA - BO - RI - BUS AE - QUA - LI RE-CRE-AT SOR - TE VI -

A. 1 LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE VI -

2 TU - RA PLA-CET DE - FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

3 AN-NU - A AE - QUA - LI RE-CRE-AT SOR - TE

4 β TU - RA LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE

5 PLA-CET DE - FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

6 AN-NU - A LA - BO - RI - BUS AE - QUA - LI RE-CRE-AT SOR - TE VI -

Cor. 2-4

Pf.

(20.)

4 2 3 4

1 α Cb.

2

3

4

1 β Cb.

2

3

4

4/4 3 Allegretto *sempre legatissimo*

S. α β

1 CA-RI-US A

2 VI-CA-RI-US A

3 VI-CA-RI-US A

4 VI-CA-RI-US A

5 VI-CA-RI-US A

6 CA-RI-US A

A. 1 CA-RI-US

2 VI-CA-RI-US

3 VI-CA-RI-US

4 VI-CA-RI-US

5 VI-CA-RI-US

6 CA-RI-US

β

Cor. 2-4 *tacet*

Mrc. 1 *tacet*

2 *molto*

Pf. *l.v.*

4 arco ad libitum *gliss.*

$\alpha + \beta$ Vni I *ppp lontano, legatissimo* *gliss.*

$\alpha \beta$ Vlc. *sempre sul Do, colpire con unghia, sempre gliss. (ossia pizz. normale)*

$\alpha \beta$ Cb. *sempre pp*

Allegretto \sim ($\text{♩} = 80$)

α S.
 β A.
 α unis.
 β unis.
 Tb.
 $\alpha+\beta$ Vni I
 $\alpha+\beta$ Vlc.
 $\alpha+\beta$ Cb.

α S.
 β A.
 α unis.
 β unis.
 Tuba
 $\alpha+\beta$ Vni I
 $\alpha+\beta$ Vle
 $\alpha+\beta$ Vlc.
 $\alpha+\beta$ Cb.

sempre *ppp* δ .
 col legno gettato, sempre gliss.
pp δ gliss.
 col legno gettato, sempre gliss.
pp δ gliss.
 col legno gettato, sempre gliss.

sempre legatissimo

α S. β

α A. β

Tuba

Timp. *ppp*

$\alpha+\beta$ Vni I

$\alpha+\beta$ Vni II

sempre sul tasto, arco gettato

pp sempre gliss. *sempre sul tasto, arco gettato*

pp sempre gliss. *sempre sul tasto, arco gettato*

pp sempre gliss.

$\alpha+\beta$ Vle

$\alpha+\beta$ Vlc.

(sempre sul Do)

(sempre sul Do)

$\alpha+\beta$ Cb.

α
 S.

β

α
 A.

β

Timp.

$\alpha+\beta$ Vni I

$\alpha+\beta$ Vni II

$\alpha+\beta$ Vle

$\alpha+\beta$ Vlc.

cresc. molto

molto

molto

3
2

3
2

4 Maestoso (♩ = 66)
ff sostenuto

S. α+β

NE - OS - TÍ TE TU VA - SI - LÉ - OS VI - RE - VIS - TA

A. α+β

NE - OS - TÍ TE TU VA - SI - LÉ - OS VI - RE - VIS - TA

3/2

2/2

Cor. 1

ff sostenuto, ben marcato

1

ff sostenuto, ben marcato

Trb. 2

ff sostenuto, ben marcato

3

ff sostenuto, ben marcato

Tuba

ff sostenuto, ben marcato

Timp.

ff i.v. sempre ff

Camp.

ff subito

Pf.

ff ben marcato

3/2 Maestoso (♩ = 66)

α+β Vni

pp

II

pp

arco

α+β Vlc.

ff arco

arco

α+β Cb.

ff arco

S. (unis.)
PRÓ-TU KE ME - GHÍS - TU GHE - GO - NÓ-TOS TON E - PÍ TRÁ-KIS VA - SI - LÉ - ON

A. (unis.)
PRÓ-TU KE ME - GHÍS - TU GHE - GO - NÓ-TOS TON E - PÍ TRÁ-KIS VA - SI - LÉ - ON

1. Cor.

2.

3.

4.

1. Trb. 2.

3.

Tuba

(8)

Timp.

T.-tam

ff

l.v.

ff

Pf.

sempre 2^{da}.

l.v.

$\alpha + \beta$ Vlc.

$\alpha + \beta$ Cb.

20

3
2

4
2

ff gliss. quasi gridare (ben marcato) *poco slargando*

S. KÉ PÁ-SAN TÍN PÉ-RAN TÚ PO-TA-MÚ KE TÍN E-PÍ TÁ-DE KA-TI-SHI-KÓ-TOS GHE-

A. KÉ PÁ-SAN TÍN PÉ-RAN TÚ PO-TA-MÚ KE TÍN E-PÍ TÁ-DE KA-TI-SHI-KÓ-TOS GHE-

1 2 3 4

Cor.

Tr. 2 3 4

Trb. 2 3

Tuba

Timp.

Camp.

Pf.

T. - tam

$\alpha+\beta$ Vlc.

$\alpha+\beta$ Cb.

4/2 3/2 3/4 4/4

5 Brillante

sempre gridare [~]

S.



NO-ME-MOS!

- TÍN DE TELEFTÉAN KE MEGHÍSTIN ÁLOSIN U PRO PLIÓNON
I PENDÍKONDA KE EKATÓN ETÓN
ÍHON DE KE TÁFTIN GHÉTE KE TAS EN TIS ARISTERÍS
TU PÓNTU PÓLIS MÉHRI APOLLONÍAS...
- DEHINC REGNANTE GETHIS BURUISTA
DICINEUS VENIT IN GETHIAM
- QUO TEMPORE ROMANORUM SYLLA POTITUS EST PRINCIPATUM...
- QUEM DICINEUM SUSCIPENS
BURUISTA DEDIT EI PENE REGIAM POTESTATEM
CUIUS CONSILIO GETHI GERMANORUM TERRAS
QUAS NUNC FRANCI OPTINENT POPULATI SUNT...
- ANTONIUS PROCONSUL IN THRACIA
PARUM PROSPERE REM GESSIT...
- VINUM AD SE OMNINO IMPORTARI NON SINUNT
QUOD EA RE AD LABOREM FERENDUM REMOLLESCERE HOMINES
ATQUI EFFEMINARI ARBITRANTUR...
- UNDE ET PENE OMNIBUS BARBARIS GETHI SAPIENTIORES
SEMPER EXTITERUNT GRECISQUE PENE CONSIMILES...

$\alpha + \beta$

A.



NO-ME-MOS!

Brillante, ben marcato (♩ = 126)

1
2
Cor.
3
4

1
2
Tr.
3
4

1
Trb. 2
3
Tuba
4

Timp.
T. - tam
Pf.
secco

$\alpha + \beta$ Vlc.
 $\alpha + \beta$ Cb.

S. A. (sempre gridare ~) 5 4

1

2

Cor. 3

4

1

2

Tr. 3

4

Trb. 1

= =

S. A. 4 2

1

2

Cor. 3

4

1

2

Tr. 3

4

Trb. 1

2 **6**

2 Agitato, presto possibile (♩ = 176-192)

S.
A.

1
2
3
4
Cor.

1
2
3
4
Tr.

Trb. 1

Ptti

Mrc. 1

2

Pf.

α Vni I
II

β Vlc.

Gr. c.

Pf.

α Vni I
II

β Vle

Vni I

β Vlc.

Gr.c. a2

Ptti arco *mp* (l.v.)

Pf. (Ped.)

Vni I II *pp* *V*

Vle *ppp* *ff*

Vni I II

Vle *ppp* *ff*

Vlc.

Ptti *pp* (l.v.) Mrc. 2 *pp*

Gr.c. a2

Vni I II *p*

Vni I II *pp*

Vle *ppp* *ff*

Vlc.

Mrc. 2 *mf* *f* molto

Gr.c. a2

Vni I II *V*

Vle *ppp* *ff*

Vni I II *p* *V*

Vlc.

Mrc. 1 *fff*

Gr. c. a2

Pf. *pp* ↔ *mp*
(2nd.)

Vni I II *mp*

α Vle *ppp* *Sul Re (arco ad lib.)*

Vlc. *ppp* *liscio*

Vni I II *mp*

β Vle *ppp* *fff*

Vlc.

Ptti *arco* (l.v.)

T.-tam *f sub. molto*

Gr. c. a2

Pf. l.v.
(2nd.)

Vni I II *v*

α Vle *fff* *ppp*

Vlc.

Vni I II *v*

β Vle *ppp*

Vlc.

Gr.c. 1

Camp. *f*

Vni I II

α Vle *ff*

Vlc.

Vni I II

β Vle *ff*

Vlc.

Gr. c. a2

T.-toms *pp* *molto*

Pf.

(*2do.*) normale

Vni I II *mf*

α Vle *ff*

Vlc.

Vni I II normale

β Vle *ff* *pp*

Vlc.

Gr.c. a2

T.-toms *f*

Vni I II

α Vle *ff*

Vlc.

Vni I II

β Vle *ff*

Vlc.

1 Mrc. 2

Gr.c.1

Pf.

Vni I II

α Vle

Vlc.

Vni I II

β Vle

Vlc.

pp *ff* *f* *ben marcato* *p*

Gr.c. 1

Camp.

Pf.

Vni I

Vni II

α Vle

Vlc.

Vni I

Vni II

β Vle

Vlc.

pp \longleftrightarrow *mf*

Ptti *arco* *pp* *ff*

Gr.c. 1

Pf.

(2a.)

Vni I II

α Vle

Vlc.

Vni I II

β Vle

Vlc.

Ptti (i.v.)

Gr.c. 1

T.-tam *ff*

Camp. *ff*

Pf.

(2a.)

Vni I II *ff*

α Vle *ff*

Vlc. *ff*

Vni I II *ff*

β Vle *ff*

Vlc. *ff*

7

fp liscio

1

2

3

4

Cor.

Vni I II

ff sonore

α Vle

Vlc.

simile

simile

Vni I II

ff sonore

β Vle

Vlc.

simile

simile

poco

cresc.

1

2

3

4

Cor.

1

Trb. 2

3

Vni I II

α Vle

Vlc.

Vni I II

β Vle

Vlc.

1
2
3
4

Cor.

1
2
3

Trb.

Gr.c. 1

sempre *ff*

Fl. 8' 4'

Org. ad libitum

sempre *f dolce*

I
II

Vni

I
II

Vle

Vlc.

I
II

Vni

I
II

Vle

Vlc.

α

β

Gr.c. 1

Org.

I Vni

II Vni

α Vle

Vlc.

Cb.

I Vni

II Vni

β Vle

Vlc.

Cb.

simile

simile

col legno batt.

fff

simile

simile

col legno batt.

simile

Gr.c. 1

Org.

I Vni

II Vni

α Vle

Vlc.

Cb.

I Vni

II Vni

β Vle

Vlc.

Cb.

Timp.

con la bacch. di legno

sempre ff

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

(2)

I Vni

II Vni

α Vle

Vlc.

Cb. (col legno battuto)

I Vni

II Vni

β Vle

Vlc.

Cb. (col legno battuto)

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

sempre ff

Vni I

Vni II

α Vle

Vlc.

Cb.

Vni I

Vni II

β Vle

Vlc.

Cb.

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

fff

3

2

2

2/2 8

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

T.-toms *sempre f* *simile*

Gr. c. 1

Org.

2/2

I Vni *ff con fuoco (ossia spiccato)*

II Vni *ff con fuoco (ossia spiccato)*

α Vle *mf ben sostenuto*

Vlc. *mf ben sostenuto*
arco

Cb. *mf ben sostenuto*

I Vni *ff con fuoco (ossia spiccato)*

II Vni *ff con fuoco (ossia spiccato)*

β Vle *mf ben sostenuto*

Vlc. *mf ben sostenuto*
arco

Cb. *mf ben sostenuto*

T.-toms *ff sub.* Gr. c. 1 *ff*
 Vni I
 Vni II
 α Vle
 Vlc.
 Cb.
 Vni I
 Vni II
 β Vle
 Vlc.
 Cb.

T.-toms *ff ben marcato*
 Gr. c. 1
 Vni I
 Vni II
 α Vle
 Vlc.
 Cb.
 Vni I
 Vni II
 β Vle
 Vlc.
 Cb.

Cor. 1-4 *pp* *molto*

Tr. 1-4 *pp* *molto*

Trb. 1-3 *pp* *molto*

Tuba *pp* *molto*

Timp. *ff* *molto* *pp* *molto*

T-toms *ff* *molto* *pp* *molto*

Gr.c. 1 *ff* *molto* *pp* *molto*

I Vni

II Vni

α Vle

Vlc.

Cb.

I Vni

II Vni

β Vle

Vlc.

Cb.

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

T. - toms

Gr.c. 1

sf *pp* *molto* *sf* *sf* *pp* *poco*

fff marcato

I

II

α Vle

Vlc.

Cb.

I

II

β Vle

Vlc.

Cb.

Cor. 1-4 *a poco fff staccatissimo*

Tr. 1-4 *a poco fff staccatissimo*

Trb. 1-3 *a poco fff staccatissimo*

Tuba *a poco fff staccatissimo*

Timp. *sempre fff*

T.-toms *sempre fff simile*

Gr.c. 1 *sempre fff*

Pf. *fff*

Vni I *sempre fff*

Vni II *sempre fff*

α Vle *fff sub.*

Vlc. *fff sub.*

Cb. *fff sub.*

Vni I *sempre fff*

Vni II *sempre fff*

β Vle *fff sub.*

Vlc. *fff sub.*

Cb. *fff sub.*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is complex, featuring many staves with various musical symbols, including notes, rests, and dynamic markings. The dynamic markings 'fff possibile' (fortissimo, fortissimo possibile) and 'g' (grace notes) are prominent throughout the score. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left include Cor. (Cor Anglais), Tr. (Trumpet), Tuba, Timp. (Timpani), Gr. c. 1 (Glockenspiel), Vni. (Violini), Vcl. (Violoncelli), Cb. (Contrabbassi), and a section for strings (Vle. and Vcl. for Violini and Violoncelli, and Cb. for Contrabbassi). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature (C). The page is numbered 1 in the top left corner.

This page of the musical score is for a percussion ensemble. It includes the following parts:

- Cor. (Coronet):** Four staves, numbered 1 through 4.
- Tr. (Trumpet):** Four staves, numbered 1 through 4.
- Trb. 2 (Trumpet 2):** Three staves, numbered 1 through 3.
- Tuba:** One staff.
- Timp. (Timpani):** One staff.
- T.-toms (Tom-toms):** One staff.
- Gr. c. 1 (Gong):** One staff.

The score is written in 4/4 time. It features various musical notations, including notes, rests, and dynamic markings. The notation is in black ink on a white background. The page is numbered 4 in the top right corner.

4
4

I Vni

II Vni

α Vle

Vlc.

Cb.

I Vni

II Vni

β Vle

Vlc.

Cb.

4 Largo (♩ = 60 ↔ 88)
(poco rubato)

1. *Largo* ($\text{♩} = 60 \text{--} 80$)
 (poco rubato)

Cor.
 1
 2
 3
 4

Tr.
 1
 2
 3
 4

Trb. 2
 3

Tuba
 Timp.
 T.-toms
 Camp.
 T.-tam
 Pf.
 Sngl.
 Camp. di bb.
 Vni I
 Vni II
 Vle
 1
 2
 3
 4
 Cb.
 Vni I
 Vni II
 Vle
 Vlc
 Cb.

Solo
 Sul Do
 (arco ad lib.)
 cantabile

sempre *ppp*

Pf.

Sngl.

Camp di bb.

(Solo)

1

2

3

4

α Vlc.

Camp.

Sngl.

Camp di bb.

Br. *mp religioso*
IS PLÍ - O MÉ - RI DI - É S - TI SAN KE DI KE NIN I - NÍ - KA É - PEM - PSEN

1

2

3

4

α Vlc.

1

2

3

4

β Vlc. *pp liscio*
pp liscio
pp liscio

Camp. *mf ben marcato*
Grave quasi senza tempo
10

Sngl.

Camp di bb.

Br. EP AF - TÚS STRA - TÍ - AN

1

2

3

4

α Vlc. *sul Re*
(sul tasto, non vibrato)

Bs. *ff sonore*
sul Re
liss. arm.

1

2

3

4

β Vlc.

Gr.c. *a2* *pppp*

Br.

Bs.

Solo (ossia a 2 Violoncelli soli)

α Vlc. 1 *sul Sol con passione*

Gr.c. *a2*

Br.

Bs. VI - RE - VIS - TAS

α Vlc. 1 *sul La*

MEN O - MEN UN VI - RE - VIS - TAS E -

Gr.c. *a2*

Br. *molto ff* *dramatico*

Bs. E - FTM KA - TA - LI - THÍS KA - TA -

α Vlc. 1 *sul Sol* *sempre mf*

- FTM KA - TA - LI - THÍS KA - TA - LI - THÍS

Gr.c. *a2*

Br. *mf* *cantabile*

Bs. LI - THÍS E - PA - NAS - TÁN - TON AF - TÓ - TI - NON

α Vlc. 1

KA - TA - LI - THÍS

Br. (9)


PRIN I RO - MÉ - US STÍ - LI STRA - TÍ - AN E - PLI -

α Vlc. 1

11 Adagio poco rubato ($\text{♩} = 60$)
p dolce, lentissimo


p dolce, legatissimo

S. β

A.β 1-6  *p dolce*

p dolce

Camp 

Br. 

TON.

Bs.

m/p religioso

I DE DI - A - DE - XÁ - ME - NI TÍN AR - HÍN IS PLÍ-O MÉ-RI DI - ÉS-TI - SAN KE DI KE NIN I - NÍ -

S.β

A.β

Bs.

KA É - PEM-PSEN EP AF-TÚS STRA-TÍ - AN

S.β

A.β

1
2
3-6

P

mf molto

12 *ff pp* *legatissimo (respirare individualmente)*

S.α

1-3 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

4 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

5 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

6 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

A.α

1-3 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

4-6 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

S.β

1-3 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

4 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

5 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

6 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

A.β

1-2 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

3-6 *ppp* *molto* *ff pp* *legatissimo (respirare individualmente)*

Ptti

pp *ff* *lv.*

S.α

1-3 *3/4* *4/4*

4 *3/4* *4/4*

5 *3/4* *4/4*

6 *3/4* *4/4*

A.α

1-3 *3/4* *4/4*

4-6 *3/4* *4/4*

S.β

1-3 *3/4* *4/4*

4 *3/4* *4/4*

5 *3/4* *4/4*

6 *3/4* *4/4*

A.β

1-2 *3/4* *4/4*

3-6 *3/4* *4/4*

13 Largo (♩ = 72)

pp liscio

S. α

1-3

4

5

6

A

pp liscio

A

pp liscio

A

pp liscio

A

A. α

1-3

4-6

A

pp liscio

A

pp liscio

A

S. β

1-3

4

5

6

A

pp liscio

A

pp liscio

A

pp liscio

A

A. β

1-2

3-6

A

pp liscio

A

pp liscio

A

Largo (♩ = 72)

Camp.

mp

l.v.

T. - tam

pp

mf

Gr.c. 2

sempre *p*

Sngl.

Camp di bb

Br.

mp

b.e.

Bs.

mp

b.e.

α Vlc. 1

mp

legatissimo

sul La

Solo

gliss.

armonico

54

14 Sonore (♩ = 40-60)
5/4 (2+3)

liscio, ben sostenuto (respirare individualmente)
sempre *fff* molto cantabile

S. α+β

A. α+β

Cor. 1-4

Tr. 1-4

1-2

sempre *fff* molto cantabile in rilievo

Trb. (trull.)

3

Tuba

Timp.

T.-toms

Gr.c.

Sngl.

Camp.di bb.

sempre *fff* ben marcato

sempre *fff* ben marcato

sempre *fff* ben marcato

sempre *fff* ben marcato

Camp. *fff*

5/4 (2+3) Sonore (♩ = 40-60)

Pf.

Org. ad libitum

I Vln

II Vln

α+β Vle

Vlc.

Cb.

sempre *fff* ben marcato

sempre *fff* ben marcato

sempre *fff* molto cantabile

sempre *fff* molto cantabile

sempre *fff* molto cantabile

sempre *fff* molto cantabile

sempre *fff* molto cantabile

S.

A.

Cor. 1-4 (M)

Tr. 1-4 (M)

1-2 (M)

Trb. 3

Tuba

Timp.

T.-toms

Gr. c.

Camp.

Pf.

Org.

I (M)

Vni II (M)

$\alpha+\beta$ Vle (M)

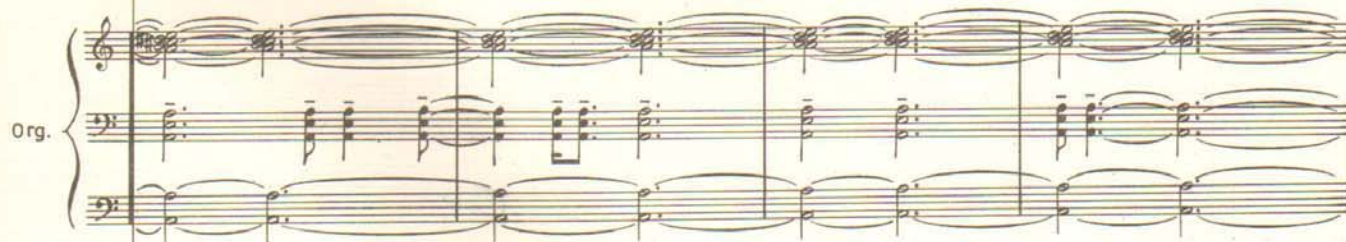
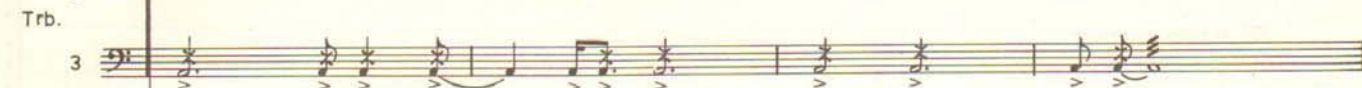
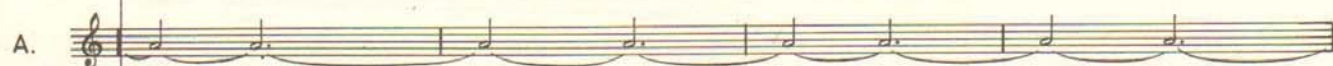
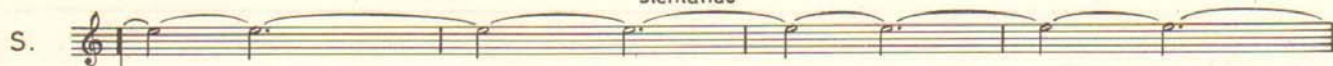
Vlc. (M)

Cb. (M)

ARMONIA in piedi
CORNI - padiglioni in aria

ff *sempre fff* *fff*

slentando



fff possibile, organo pieno



(20-30")

S. *(respirare individualmente)* *poco a poco* (tacet)

A. *(respirare individualmente)* *poco a poco* (tacet)

Cor. 1-4 (M) γ

Tr. 1-4 (M) γ

1
2 Trb. (M) γ

3 *fff* γ

Tuba *fff* γ

Timp. *fff* γ *marcatissimo* *h.v.*

T.-toms *fff* γ

T.-tam *fff* γ

Camp. *fff* γ

Pf. *fff* (tacet) *(2da.)*

Org. γ

I Vni (M) γ

II Vni (M) γ

$\alpha+\beta$ Vle (M) γ

Vlc. (M) γ

Cb. (M) γ

București,
iunie 1978

Appendix I

INSERTO

Appendix I INSERTO

(Il seguente brano musicale sarà di obbligo inserito ed eseguito allorché l'organo fa parte dell'insieme orchestrale)

4 9
4 Grave (♩ = 60)

1
2
3
4
Cor.

1
2
3
4
Tr.

1
2
3
Tuba

Timp.

T.-toms

sf quasi rubato

Org.

fff sonore (organo pieno)

Quasi Cadenza

16' (32')

*p*ioso

4 Grave (♩ = 60)

I
II
Vni

α Vle

Vlc.

Cb.

I
II
Vni

β Vle

Vlc.

Cb.

Org.

Org.

Org.

9 bis

Largo (♩ = 60-88)
poco rubato

Camp.

T.-tam

Sngl.

Camp. di bb.

Pf.

Org.

2

3

4

α Vlc.

Appendix II

MOBILE ARCHI ($\alpha + \beta$)

MOBILE CORNI

MODULO TROMBE 1, 2 e TROMBONE 1

MODULO TROMBE 3, 4 e TROMBONE 2

MOBILE - VIOLINI I ($\alpha + \beta$)

sempre fff molto cantabile

1 $\text{♩} = 300$

2 $\text{♩} = 126$

3 $\text{♩} = 108$

4 $\text{♩} = 136$

5 $\text{♩} = 108$ *simile, marcato*

6 $\text{♩} = 400$

7 $\text{♩} = 104$

8 $\text{♩} = 78$

9 $\text{♩} = 140$

10 $\text{♩} = 145$

MOBILE - VIOLINI II ($\alpha + \beta$)

sempre fff molto cantabile

1 $\text{♩} = 110$

2 $\text{♩} = 160$

3 $\text{♩} = 120$

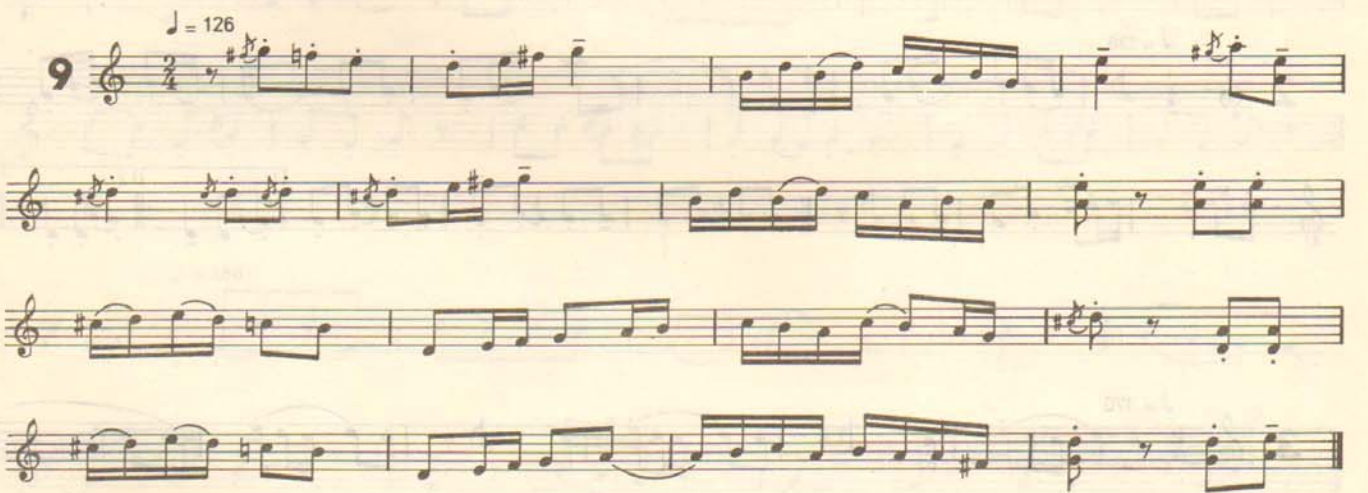
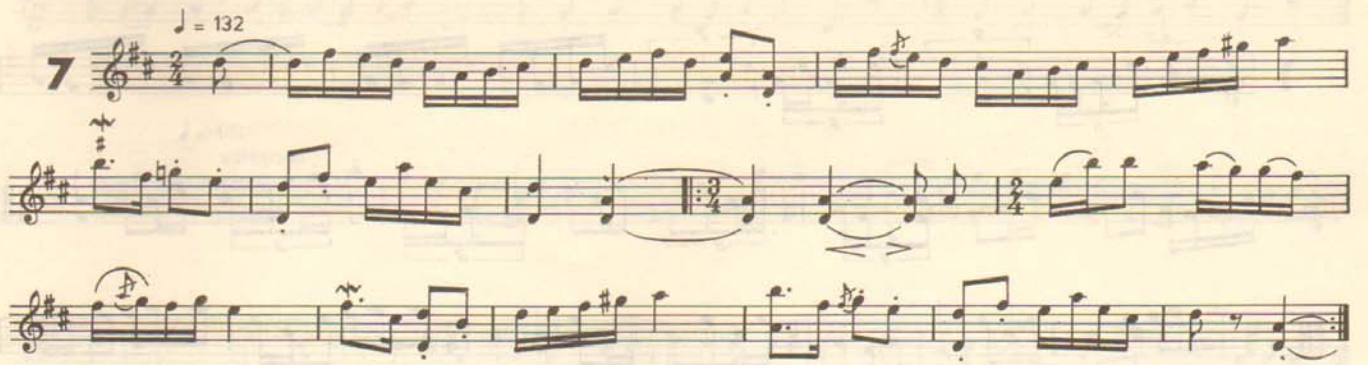
4 $\text{♩} = 144$

5 $\text{♩} = 104$

6 $\text{♩} = 108$



violin, alto, cello, double bass



MOBILE - VIOLE ($\alpha + \beta$)

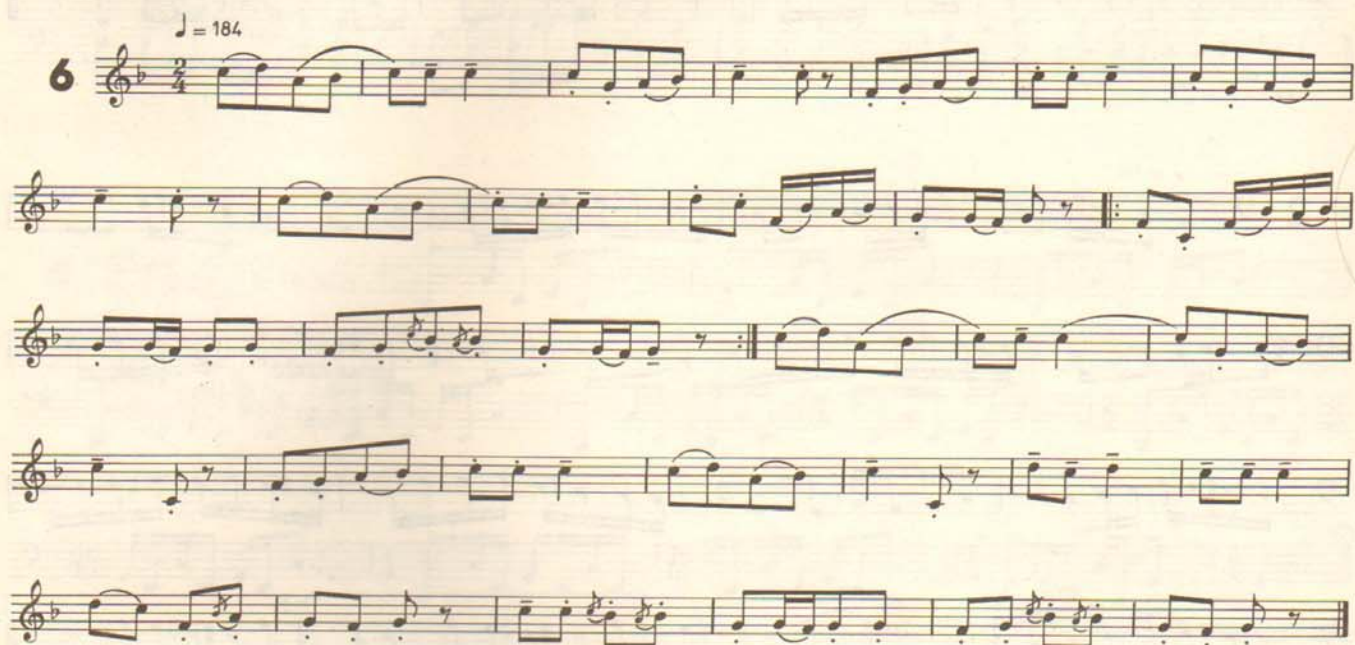
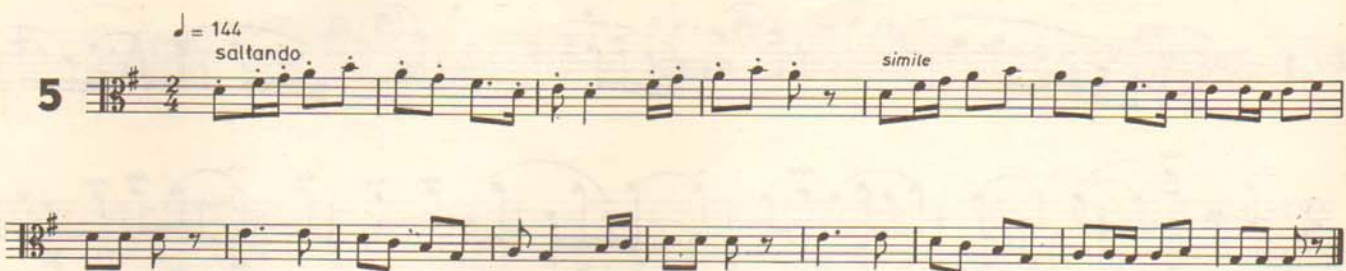
sempre fff molto cantabile

1 $\text{♩} = 102$

2 $\text{♩} = 138$

3 $\text{♩} = 170$

4 $\text{♩} = 120$



MOBILE - VIOLONCELLI ($\alpha + \beta$)

sempre *fff* molto cantabile

1

2

$\text{♩} = 114$

3

$\text{♩} = 120$

4 $\text{♩} = 330$
improvvisando

5 $\text{♩} = 400$

6 $\text{♩} = 70$ accelerando $\rightarrow 104$

7 $\text{♩} = 195$

8 $\text{♩} = 174$

MOBILE - CONTRABBASSI ($\alpha + \beta$)

sempre fff molto cantabile

♩ = 116 (accelerando sin' al fine - 152)

♩ = 107

2

Exercise 2

♩ = 124

3

$\text{♩} = 144$

Handwritten musical score for 'The Rose Tree' in bass clef. The score consists of four staves. The first staff begins with a large number '3' and a treble clef. The second staff begins with a treble clef. The third staff begins with a treble clef and a tempo marking $\text{♩} = 144$. The fourth staff begins with a treble clef. The music is written in a single system with a key signature of one flat (B-flat). The notation includes eighth notes, quarter notes, and half notes, with various accidentals and phrasing slurs. The piece concludes with a double bar line and repeat dots.

♩ = 112

4

Musical score for 'The Rose Tree' in bass clef, 2/4 time. The score consists of three staves. The first staff has a key signature of one flat (Bb) and a common time signature of 2/4. The melody is written in bass clef. The second staff continues the melody and includes a key signature change to two flats (Bb and Eb) and a time signature change to 3/4. The third staff continues the melody in 3/4 time and ends with a double bar line.

MOBILE - CORNI (in Fa)

sempre *fff* molto cantabile

1

2

3

4

MODULO - TROMBE 1,2 e TROMBONE 1

sempre fff cantabile in rilievo

(♩ = cca 102)

Tr. 1

Tr. 2

Trb. 1



MODULO - TROMBE 3,4 e TROMBONE 2

sempre fff cantabile in rilievo

(♩ = cca 100)

The musical score is written for Trombe 3,4 and Trombone 2. It consists of six systems of staves. The first system shows the initial notation with a tempo marking of (♩ = cca 100) and a dynamic marking of *sempre fff cantabile in rilievo*. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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